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# HISTORY OF PERSIAN LANGUAGE & LITERATURE AT THE MUGHAL COURT

WITH A BRIEF SURVEY OF THE GROWTH  
OF URDU LANGUAGE

[BĀBUR TO AKBAR]

PART II.—HUMĀYŪN

BY

MUHAMMAD 'ABDU'L GHANI, M.A. M.LITT (CANTAB.),

*Professor, Morris College, Nagpur, C.P., Chairman, Board of  
Studies in Arabic and Persian, Nagpur University; Sometime  
Fellow, M.A.-G. College, Aligarh.*

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حقا که چون همایون در حال وصل بیدخود  
با دوست در حکایت از خویش رفته بودم

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HUMĀYŪN SEATED ON HIS THRONE AT ĀGRA.

{ From an album of highly finished portraits of the Mughal  
emperors of Hindūstān }

# A HISTORY OF PERSIAN LANGUAGE & LITERATURE AT THE MUGHAL COURT

## PART II—HUMĀYŪN

### CHAPTER I

After Bābur's death, which took place at Āgra, his eldest son Humāyūn ascended the throne in 937 A. H. The court poets composed

Humāyūn's  
accession to the  
throne.

Congratulatory  
poems.

congratulatory poems of which the following chronogram was cleverly devised mourning in one and the same breath for Bābur's death and exulting at Humāyūn's accession to the throne :

۱ شه خسروان شاه بابر که داشت  
 دو صد بنده مانند جیشید و ۱  
 محمد همایون بجایش نشست  
 چو طومار عمرش اجل کرده طے  
 چو برسند تاریخ اے دل بگو  
 همایون بود وارث ملک و ۱

---

<sup>1</sup> Mirza 'Alaud daula Qazwini, *Nafā'is ul Ma'āsir* (abridged), B.M. MSS., Or. 1761, fol. 27a.

The king of kings Shāh Bābur who had,  
 Two hundred slaves like Jamshīd and  
   " Kai-khusrau ";  
 Muhammad Humāyūn sat in his place,  
 When the roll of the latter's life was cut  
   short by death ;  
 If they ask the date, O heart, say,  
 " Humāyūn is the heir to his kingdom."

The practice of composing chronograms on memorable occasions was rapidly gaining popularity among the writers of the Indian courts. Even poets who had migrated from Persia, Turkistān, and Trans-Caspian Provinces, were taking a fancy for same and introducing subtleties in their compositions with artful devices in the use of words and their meanings.

Another chronogram that was composed and presented to him was the following :

محمّد همايوں شه نيك بخت  
 كه خير الملوك است اندر سلوك  
 چو برمسند پادشاهى نشست  
 شدش سال تاريخ خير الملوك

Muhammad Humāyūn, the fortunate King,  
 Who is the best of kings in their line ;  
 When on the throne of Empire he sat,

The year of his accession was "*Khair-ul-mulūk*" (the best of kings).

Again, when Humāyūn defeated Sultān Bahādur Gujarātī in a pitched battle at Mandsūr near Mālwa, the following *qit'a* was composed to commemorate the date of this victory :

ہمایوں شاہ غازی آئکہ اوراست  
 ہزاراں بندہ چون جمشید در خور  
 بغیروزی جو آمد سوئے گجرات  
 مظفر گشت فخر آل تیمور  
 بہادر چون ذلیل و خوار گردید (تیمر ۱۲)  
 شدہ تاریخ اُن ذلّ بہادر

Humāyūn is king, Ghāzī, and more,  
 Thousands of slaves like Jamshīd him serve;  
 In victory, when he came to Gujarāt,  
 Triumphed the 'pride of Timūr's race,'  
 Bahādur, when fell so low and in disgrace,  
 The date was found in '*zill i Bahādur*'  
 (Bahādur's disgrace).

Similarly when the fort of Champānēr was subdued by Humāyūn's forces, the following verse was composed by the court poets in attendance :

تاریخ ظفر یافتن شاہ ہمایوں  
 می جست خرد-یافت نہ شہر صفر بود

<sup>1</sup> Ibid., p. 346.

<sup>2</sup> Ibid., p. 347.



The date of Humāyūn's gaining victory,  
 Wisdom sought and found in '*nuh i Shahr i*  
*Safar būd*' (it was the 9th of Safar).

This chronogram is most ingeniously devised since its very words tell the date and the month, while the year is to be found in the numerical value of its letters. Such niceties in the art of composition date from the reign of Humāyūn, and were developed in the reigns of Akbar, Jahāngir, Shāhjahān, and Aurangzēb.

He was born at Cābul of Bābur's first wife, Māham Bēgum, in 913 A. H., which is synchronous with Bābur's adoption of the title of Pādishāh. The date of his birth was found by many poets in their metrical compositions, of which the following is from the pen of Bābur's trusted noble Khwāja Kalān :

سال مولود همدیون شاهست<sup>1</sup>

زادك الله ذعالي قدرا

برده ام يك الف از نار يكش

نا کشم میل دو چشم بدرا

It is the year of the birth of Humāyūn Shāh,  
 May God increase thy rank and dignity;  
 I have carried off one '*alif*' from his  
 chronogram,<sup>2</sup>

So that I may apply with it collyrium to the  
 two eyes of the evil.

<sup>1</sup> Naqsh 'Alī, Tazkira i Bāgh i Ma'ānī (abridged and bound with Nafā'is ul Ma'āsir), B M MSS, Or 1761, fol. 151b.

<sup>2</sup> This means that the chronogram is short by 1.

Short phrases also, as was customary with poets on such occasions, were ingeniously constructed giving the date of his birth, to indicate his future greatness and kingly career. Some of these are as follows :

سلطان ہمایوں خان	...	[Sultān Humāyūn Khān]
شاہ فیروز قدر	...	[Shāh Firūz Qadr]
پادشاہ صف شکان	...	[Pādishāh Saf-Shikan]
خوش باد	...	[Khush Bād]

In his early youth he was trained under the fostering care of his father's learned secretaries Khwāja

Waning influence of Turkī at his Court, and his liking for Persian in contrast to his father's.

Kalān and Shaikh Zainuddīn. His father also paid personal attention to his education and used to correct in his letters mistakes of spelling and diction every now and then.<sup>1</sup>

While quite young he developed a taste for Mathematics and Astronomy in the association of Shaikh Abul Qāsim Astrābādī<sup>2</sup>, Mullā Nūruddīn,<sup>3</sup> and the celebrated astronomer Maulānā Ilyās.<sup>4</sup> He seemed to have little liking for Turkī, and employed it on few occasions only. The rapidly dwindling influence of Turkī at his court is clearly noticeable. While Bābur had tried all his life to raise the status of Turkī, Humāyūn, in inverse ratio, neglected it from deference to the feelings of the Persians at his court, as well as his own liking for Persian.

<sup>1</sup> Memoirs of Babur, Vol II, p 624.

<sup>2</sup> Bā Yazīd, Tārīkhī Humāyūn, IO MSS No 223, fol. 24b.

<sup>3</sup> Akbar Nāma, Vol. I, p 223.

<sup>4</sup> Badaunī, Vol. III, p. 131.

The only instances of his Turki composition that could be discovered are the following :

(i) A few letters that he wrote to his father.

(ii) Occasional verses that he composed, of which, however, no trace could be found, except of one which is preserved in his name as follows :

من که دلبدل ایک کلمی دین کو بمشام اعدک یلده<sup>1</sup>  
اوت سالیب تور حاتمہ وحساره کلرنگ بلده

The occasions on which he appreciated Turki verses were also few :

“After my presentation I offered the Emperor a small gift and a chronogram upon the conquest of India—also two *ghazals*, all of which pleased the Pādishāh greatly.”<sup>2</sup>

“About the same time Āgra fell into the hands of the Pādishāh. I immediately wrote a chronogram for the occasion which found much favour. The incident furnished the material for a ‘*ghazal*’ with which the sovereign was so delighted that he called me a second Mir ‘Alī Shir.”<sup>3</sup>

<sup>1</sup> Nafā'is ul Ma'asir, B M. MSS, Or. 1761, fol. 40a.

<sup>2</sup> A Vamberg, Travels and Adventures of Sīdī 'Alī Re'īs, p. 47, London, 1899.

<sup>3</sup> Ibid., pp. 49-50.

Even in his private conversations he used Turki rarely. On two occasions he spoke it merely with the object that his other courtiers might not understand him. One such occasion was at the blinding of Kāmṛān. When 'Alī Dost, a trusted servant of Humāyūn, came to give him certain news about it with a view to take his further instructions in the matter, Humāyūn was surrounded by people, and this was apparently why the servant chose to communicate the object of his visit in Turki, saying :

Turki rarely employed in his private conversation

بوايشيكا هييم کسی قليدور<sup>1</sup>

Nobody does this work,

whereupon Humāyūn abusing him said :

ايتي قلتاق سن غافه بولب نور سن قلنك<sup>2</sup>

What is wrong with thee, do it thyself.

The other occasion was when on account of the scarcity of water and the monopoly of the available well by Tardī Bēg, the entire menial staff had conspired against him and made their complaint to Humāyūn. Humāyūn thereupon rode up to Tardī Bēg and spoke to him in Turki merely to avoid his being understood

<sup>1</sup> Janhar, Tazkirat ul waqī'at, B. M. MSS., Add. 16,711 fol. 123b.

<sup>2</sup> Ibid.

by others, thereby to keep the prestige of the Khān in the eyes of those present intact :

چون آب بفراغت نمی رسید جماعه شاگرد پیشه  
حصرت پادشاه آمده عرض نمودند که تردی بیگ با سپان  
و شتران خود آب داد..... پادشاه او را مانع شوند الا ماد  
جنگ خواهیم کرد غایت کشته خواهیم شد یا آب میگیریم  
چون حصرت دانستند که قباحت خواهد شد سوار شدند  
بدولت و بر سر چاه آمدند و بزبان ترکی گفتند غلامان  
خیال خوب ندارند مردم خود را یک ساعت از آب گرفتن  
مانع شو -

Since water was not being had in sufficient quantity the menial staff of His Majesty coming before him gave vent that Tardi Bēg supplied water to his own horses and camels . . , the King should stop him, otherwise we would fight with him At the most we might be killed or get water. When His Majesty knew that it would lead to evil, he mounted his horse and rode up to the top of the well, and said in Turkī language, " the servants are discontented. Stop your men drawing water for an hour."

A similar instance occurred when a servant wished to say that a certain Mughal captive had used unworthy language in respect of Humāyūn's person, and should on that account be beheaded :

---

<sup>1</sup> Ibid., fol. 51b.

یک مغل بدست میرزا قلی چولی افتاد که بر روی او  
 زخم محکم بود گرفته بدر گاه حضرت پادشاه آورد بزبان  
 ترکی عرض کرد که این شخص آنکس است که بحضرت  
 پادشاه ناسزا گفته بود فرمودند که بجزای خود رسیده  
 است -

A Mughal on whose face there was a deep wound fell into the hands of Mirzā Qulī Chūlī. Having arrested him he brought him to the court of His Majesty and said in Turkī language that the captive was that person who used unworthy language in respect of the Pādishāh. His Majesty replied that the wretch had received his reward.

One instance of his voluntarily employing Turkī while speaking to a Turk is as follows :

دو شخص رومی در بازار بودند که بحضرت پادشاه  
 سلام کردند حضرت فرمودند که من دن دعا ده یعنی از ما  
 به پادشاه روم دعا ده ایشان گفتند که کوز اوچم یعنی  
 بچشم -

Two persons of Rūm were in the market. They saluted His Majesty. His Majesty replied, '*min dan du'ā dīh*,' i.e., from me to the king of Rūm convey greetings. They rejoined, '*kūz ou cham*,' i.e., heartily or with great pleasure.

<sup>1</sup> Ibid., fol. 56a.

<sup>2</sup> Ibid., fol. 82a.

## CHAPTER II

While for Turki he seems to have had an aversion, for Persian he had a special liking. He encouraged it at his court and himself employed it on all public and private occasions. He also compiled a 'diwān' using *Humāyūn* as his pen-name. His best poetry is to be found in his 'ghazal.'

'Ghazal' Some specimens are as follows :

غزل  
 کار من بامهوشی افتاده است  
 در درونم آتشی افتاده است  
 خانه ام روشن شد از روی حبیب  
 بر قوی از مهوشی افتاده است  
 دل مرا ای جان بهر سومی کشد  
 تا دلم با دلکشی افتاده است  
 کام دل خواهم گرفتن این زمان  
 چون بدستم سر خوشی افتاده است  
 عقل و هوش از من مجبوتیدای ننان  
 چون همایون بیهشی افتاده است

<sup>1</sup> Abul Fazl testifies to its presence in the royal library : Cf. *و دیوان آنحضرت در کتابخانه عالی موجود است* (and His Majesty's *diwān* exists in the royal library) [Akbar Nāma, Vol. 1, p 368.]

<sup>2</sup> *Nafā'is ul Ma'āsir*, B.M. MSS., Or. 1761, fol. 39a.

With a beautiful maid my lot has fallen,  
Within my heart a fire has fallen ;  
My house is lit with the face of the loved,  
From the beauteous moon (beloved) a ray has  
fallen,  
In ev'ry way my heart, O life, draws me,  
Since my heart to a ravisher of heart has  
fallen ;  
The object of my heart I'll seize now,  
While to my hand dizzy delight has fallen ;  
Sense and wit in me seek not beloved,  
While Humāyūn in ecstasy has fallen.

گذشت از دل سر گشته دواک ستمش  
رسید بر من دل خسته لذت المش  
بقصد کشتن عشاق اگر کند میل  
عجب نباشد از اخلاص و شیوه کرشم  
کرا است زهره قرب حریم عزت او  
که خبر تیل امین بیست محرم حرمش  
مرا نمکنت او خوشدلی بسے باشد  
ز شادی دو حهاں بهتر است درد و غمش  
اگر پیرش عشاق می دهد قدمے  
هزار جان گرامی فدای هر قدمش

The arrow of his tyranny pierced my  
bewildered heart,  
My wounded heart has tasted the sweetness  
of the pang of his love ;

<sup>1</sup> Ibid.





The praise of thy ruby is on my tongue,  
A fire is within my soul ;  
Whoever might happen to be in the assembly  
of the abandonnes,  
Is beside himself by my cry and lament ;  
Whatever they say in the praise of his  
beauty,  
All is contained in my expression and  
comment.

خوش آنکه با خیالت عمری نشسته بودم  
و ز شوق سرو قدت از پای هسته بودم  
عیبم مکن که گفتم زلف ترا پریشان  
در شرح جعد زلفت چون دل شکسته بودم  
وی سوی من که دیدی پرسیده چه حالست  
از چشم نا بناکت بسبار خسته بودم  
در شرح غنچه او هرگز نگفت حرفی  
لب را دران حکایت پیوسته بسته بودم  
حقا که چون همایون در حال وصل بیتخود  
با دوست در حکایت از خویش رفته بودم

Happy the recollection when the greater  
part of my life I had sat in thy thought,  
And in search of thy cypress-like stature  
my feet were sore ;

<sup>1</sup> Ibid.



هستیم ز جان بنده اولاد علی  
هستیم همیشه شادبا یان علی  
چون سر ولایت از علی ظاهر شد  
کردیم همیشه ورن خون یان علی

We are from our hearts slaves to the  
sons of 'Alī,  
We are ever happy in the memory of 'Alī;  
Since the mystic's secret is revealed  
through 'Alī,  
We always recalled the memory of 'Alī.

Through my tyrannic wisdom my heart was  
rent,  
Call me Thy mad lover, and free me from all  
cares.

ای دل ز حضور یار فیروزی کن  
در خدمت او بصدق دلسوزی کن  
هر شب بتخیال دوست خرم بنشین  
هر روز بوصل یار موروزی کن

O heart, reap success from the presence of  
the beloved,  
Burn your heart in all sincerity in his service :  
Every night sit jubilant in the thought of  
thy friend,  
Every day celebrate a new year's day in  
union with him.

ای آنکه جفاى تو بعالم علم است  
روزی که ستم نه بینم از تو ستم است  
هر غم که رسد از ستم چرخ بدل  
مارا چو غم عشق تو باشد چه غم است

O thou whose tyranny is well-known all  
the world over,  
The day on which I do not experience  
severity from thee is severe ;  
Whatever grief reaches the heart from the  
oppression of the sky,

<sup>1</sup> Farishta, Vol. I, p. 446

<sup>2</sup> Akbar Nāma, Vol. I, p. 368

I care not for, so long as I have the grief  
of thy love in me.

اے آنکھ زیاد و تو دلم باشد شان  
بی یاد تو خاطر دمے شان مباد  
روزیکه زیاد تو کم صد فریاد  
آبا ز من غمزدات آید یاد

O thou from whose memory my heart  
gains joy,  
Without thy memory my soul no joy can know ;  
The day that in thy memory a hundred  
cries I raise,  
Come to thee of me, the grief-stricken,  
remembrance ?

Once in his appeal to Kāmran for peace, he  
subscribed the following verses purporting that for  
every drop of blood spilt, Kāmran would be answer-  
able before God on the day of judgment :

بود خون آن قوم در گردنت  
بود دست آن جمع در دامن  
ہماں نہ کہ بر صلح راے آوری  
طریق مروت بجائے آوری

<sup>1</sup> Naf'is ul Ma'asir, B M. MSS, Or 1761, fol 40a

<sup>2</sup> Akbar Nāma, Vol I, p. 278

Cf Kāmran's blunt reply to Humāyūn's generous appeal .

عروس ملک کسی در کنار گیرد تنگ کہ بوسہ بر لب شمشیر آبدار دہد  
He alone holds fast the bride of kingdom,  
Who kisses the lip of the sharp sword.

[Furusha, Vol I, p 351]

The blood of that people hangs on thy neck,  
 The hand of that band is on thy skirt ;  
 Better is that thou decidest on peace,  
 And showeth the manner of kindliness and  
 generosity.

An instance of his composing *masnawī* is to be found in one of his letters which he addressed to Bairām Khān on the occasion of the conquest of Qandhār :

' Masnawī '

۱ باز فتح کے ز غلب روی نمود      کہ دل دوستان ازو بکشود  
 شکر لای کہ باز شادانیم      بر رخ یار و دوست خدا نیم  
 دشمنان را بکام دل دیدیم      مہوۂ باغ فتح را چیدیم  
 روز نوروز بمرم است امروز      دل احباب بے غم است امروز  
 شاد بادا ہمیشہ خاطر بار      غم نگردد بگرد بار و دیار  
 ہمہ اسباب عیش آماد است      دل بفکر و صالت افتاد است  
 کہ جمال حبیب کے بینم      گل ز باغ وصال کے چینم  
 گوش خرم شود ز گفتارت      دیدہ روشن شود ز دیدارت  
 در حریم حضور شاد دہم      منشبتم خرم و بے غم  
 بعد ازان فکر کار ہند کنم      عزم تسخیر ملک سند کنم  
 ہر در مستی کشادہ شود      ہر جہ خواہم ازان زیادہ شود  
 انجہ خواہیم از زمان و زمیں      گوید آمین حیرتیل امین  
 یا الہی میسر گرد آن      دو جہاں را مستخرم گردان





And to what we desire from 'time' and  
'earth.'

The trusty (amin) Gabriel will say ' *amen* ' ;  
O God, make it our lot,  
Both the worlds be subdued to us.

He had also subscribed as a post-script the following quatrain of his ready composition on the margin :

۱۲ اے آنکہ ایسے حاطہ مکرومی  
چوں طمع لطیف خویشتن موزومی  
بے یار تو ہمسقم زمانے ہر گر  
آیا سو بہاد من مکرزیں چومی

O thou, who art the consoler of the grieved heart,  
Like thine own pure disposition thou art well-balanced ;  
Without thy recollection I am not for a moment,  
How art thee in the recollection of a grieved one like me ?

<sup>1</sup> Ibid Cf Bairām Khān's reply .

اے آنکہ بذاتِ سابقہ بیعتوں کی از حرجہ ترا وصف کنم افزونی

چون - پيدائش کي نيتو چون ميگزرڻ چون - پيڙهي کي در وراقم چون

O thou, who art in person the shadow of the Incomparable,  
Thou art more than whatever I praise thee with ;  
Since thou knowest how I pass my time without thee,  
Why dost thou ask how I fare in thy separation ?

One day the emperor planned a little excursion on horse-back to visit the graves of the holy Sheikhs of Lahore, and I accompanied him. We visited the graves of Shāh Qutbeddīn the Pīr of Delhi, of Sheikh Nizām Welī, Sheikh Ferīd Shekr-Ghendj, Mir Khosru Dehlevī and Mir Husein Dehlevī. When the conversation turned upon the poetical works of Mir Khosru, I quoted some of his best poems, and under their influence I conceived a most telling distich. I turned to the emperor saying, 'It would be presumption on my part to measure my powers against those of Mir Khosru, but he has inspired me, and I would fain recite my couplet before your Majesty.' 'Let us hear it,' said Humāyūn, and I recited the following:

His appreciation of Persian poets

هر که قانع شد دیک نان باره مرد مهترست  
کار او از حمله شاهان عالم مهترست

<sup>1</sup> Sīdī 'Alī Re'īs-Mir'āt ul Mamālik, p. 35, Iqdām Press, Stambūl, 1313 A. H.

Cf. Khusrāu's original verses:

کوس شده خالی و بانگ غلغلش درد سر است  
هر که قانع شد بهشک و تر شد بعد و بر است  
مرد پنهان در گلیه پادشاه عالم است  
تیغ خفته در نیامه پاسبان کشور است

Truly great is he who became contented with  
his daily bread,  
Better is his affair than all the kings of the  
earth.  
'By God,' cried the monarch, 'this is truly sublime.'

On one occasion Humāyūn quoted Nizāmī in a letter to Prince Akbar, reprimanding him for his playing truant :

عادل منشیں نہ وقت بازیست  
وقت هنر است و کار سازبست

Don't sit idly, 'Tis not the time for play,  
'Tis time for acquiring skill and doing work.

He had also inscribed in his own handwriting the following verse of Shaikh Āzarī on a niche of the arch of his palace :

شنیده ام کہ دریں طارم زر اندود است  
خطے کہ عاقبت کار جملہ مکمود است

I have heard that on this golden vault there is,  
An inscription which is the end of the work  
of all Mahmūds.

<sup>1</sup> A. Vambery, *Travels and Adventures of Sīdī 'Alī Re'īs*, p. 54.

<sup>2</sup> Akbar Nāma, Vol. I, p. 316.

<sup>3</sup> Ibid., p. 363.



HUMĀYŪN WITH HIS PET HAWK, AND THE  
YOUNG PRINCE AKBAR.

[ *Exhibit 1911 Exhibition, Allahabad* ]



From his own verses which include almost all principal kinds of poetry except 'qasida' and, 'qit'a,'

Estimate of  
his poetic taste  
(finer) than that  
of an average  
poet

his position as a poet of the Persian language is clearly established. In his 'rubā'i' and 'ghazal' while behind no one, he stands ahead of many of his contemporaries. The chief feature of his style is the clearness of expression which pervades all his writings, and his words are always few, simple, and compact.

One instance of same as found in some Persian works like the *Ātashkādā*, p. 39 (edited by Bland, London, 1844), and the *Majma'ul-Fusahā*, p. 62, is as follows. This he is said to have written to Shāh Tahmāsp after his arrival in Persia :

بـر و ا صـر یـک تـا عـنقـا عـلی هـم  
فـک کـاب قـنـاعـه رـا نـفـیـس کـردـه اـسـی  
رـوز کـاری بـطـاق کـنـم نـمـایـه جـو فـروغـی  
طـوطـی طـیـح مـرا قـانـع بـه اـرژـن کـردـه اـسـی  
هـمـیـن مـرور اـسـت و صـر یـک پـشت بـرس کـردـه بـود  
حـالـیا اـز رـوء بـخـصـی رـوء بـرس کـردـه اـسـی  
دـارم اـکـثـون اـلـتـمـاس اـز هـک کـه تـا بـا مـن کـند  
اـنـجـه بـا سـلـمـان عـلی دـر دـشـت اـرژـن کـردـه اـسـی

It may be noted that the last line with but slight variation occurs in Salmaṇ Sawajī's 'qit'a' as follows :

اـز خـدا آمـید دـارم هـا هـا بـا مـا آتـ کـند  
اـنـجـه بـا سـلـمـان عـلی دـر دـشـت اـرژـن کـردـه اـسـی

Also, he is said to have sent to the Shāh a 'rubā'i' of which only one line could be traced as under :

عـاهـان هـمـه سـایـه هـمـایـی خـوا هـند بـنـگر کـه هـمـا آمـده دـر سـایـه تـو

To this the Shāh's reply was the following :

هـمـایـه اـوچ سـعـادت بـدام مـا اـشد اـگر تـرا گـفـتـی دـر مـقام مـا اـشد

Once during his flight to Persia, Mullā Hairatī,  
 a poet of Trans-Caspian Province,  
 presented him with a '*ghazal*' of which  
 the opening lines ran thus :

His poetic insight : corrects  
 Hairatī and  
 Jāhī.<sup>1</sup>

گاه دل از عشق نتان گه حگرم ميسوزن  
 عشق هر لحظه دداغ دگرم ميسوزن  
 همچو پروانه ده شمع سرکار است مرا  
 که اگر بيش روم مال و پرم ميسوزن

Sometimes the heart burns with the love of  
 the beautiful, sometimes the liver,  
 Love every second burns me with a fresh scar ;  
 Like the moth I have my affair with a candle  
 lamp,  
 That if I go further, my wing and feather  
 burn.

Humāyūn improving on the last hemistich put it  
 as follows :

میروم بيش اگر مال و پرم ميسوزن

<sup>1</sup> Both were notable poets of Persian language and received favours from Humāyūn. The latter having entered into his service at Cabul accompanied him to India, and remained here till his death which occurred in 956 A. H. For a fuller account of his life and verses refer Badā'ūnī, Vol. I, pp. 477—480.

<sup>2</sup> Bā Yazīd, Tārīkh i Humāyūn, I. O. MSS. No. 223, fol. 12b.

On another occasion he improved on Jāhī Yatmīyān of Bukhārā, who had entered his service at Cabul. The former had composed a satire on Muhammad Khān Shāpūr and was asked by Humāyūn to read it before the assembly in which Muhammad Khān also was present. When the poet recited the following verses:

شاعر شاه همایونم و خاکِ درگاه  
 میزند کوبهٔ شاعرجم طعنه بد  
 وای آنکس که تکبیل شعرا بستیزد  
 هر که باما بستیزد بیلا بستیزد

I am the poet of the King Humāyūn, and am  
 the dust of his court,  
 The star of the banner of my poetry taunts  
 the moon;  
 Alas for him who picks a quarrel with the  
 band of poets,  
 Whoever quarrels with us quarrels with  
 calamity.

Humāyūn at once remarked :

چرا همچنین نمیگوئی "هر که باما بستیزد بخدا  
 بستیزد"

Why dost thou not say so, "whoever quarrels  
 with us quarrels with God"?

<sup>1</sup> Badā'uni, Vol. I, p. 477

<sup>2</sup> Ibid.



He has been often referred to by Jauhar and Mirzā 'Alā'uddaula Qazwīnī as reading the Qur'ān

and also quoting from memory several verses from same on various occasions.

His know-  
ledge of Ara-  
bic. Once on gaining victory over the Afghāns he recited the verse :

اَلْحَمْدُ لِلّٰهِ الَّذِیْ اَحْيَانَا<sup>1</sup>

Praise be to Him Who brought us to life.

On another occasion he quoted from the *Traditions* as follows :

مَنْ حَفَرَ بِرَآءِیْهِ نَقَدَ وَقَعَ فِیْهِ<sup>2</sup>

He who dug a pit for his brother, verily himself fell into it.

Some more instances are to be found in the works of contemporary authors like Bā-Yazīd and Jauhar. They show to a certain extent his knowledge in Arabic as well as his taste for religious literature.

From his very childhood he evinced a taste for Mathematics, History, Geography, and Astronomy, and took regular lessons on these branches of Science from Shaikh Abul Qāsim Astrābādī, and Maulānā Ilyās :

His taste for  
Mathematics,  
History, Geo-  
graphy, and  
Astronomy

<sup>1</sup> Nafā'is ul Ma'āsir, B.M. MSS., Or. 1761, fol. 37a.

<sup>2</sup> Jauhar, Tazkirat ul Wāqī'at, B.M. MSS., Add. 16, 711. fol. 78b.

۱ و در هم امسال فرمان عالیشان باسم شمع ابوالقاسم  
 استرآبادی که علم ریاضی را خوب میدانست صادر شده  
 بود..... و حضرت تعظیم شمع ابوالقاسم (بسیار می  
 کردند) بجهة اینکه قرار داده بودند که شاگرد او شوند  
 و سبق بخوانند و آخر بموجب قرار داد عمل فرمودند و  
 حکیم مشار الیه در سلك سپاهیان در آمده در هند بجایگز  
 حوب سرفراز گشت -

And in this very year the royal mandate in the name of Shaikh Abul Qāsim Astrābādī who knew the science of Mathematics well, had been issued. And His Majesty had resolved to become his pupil and take lessons from him, and at last His Majesty according to his resolution, acted. And the abovenamed scientist, having entered into His Majesty's service in the link of soldiers, was installed in a good ' *jāgir* ' in India.

Abul Fazl and Farishta write thus :

۲ در اقسام علوم ریاضی انحضرت را پایه بلند بود  
 و همواره به ارباب حکمت صحبت میداشتند و ممتازان  
 علم ریاضی در پایه سریر والا کامیاب سعادت بودند

<sup>1</sup> Bā Yazīd, Tārīkh ı Humāyūn, I. O. MSS., 223, fol. 24b

<sup>2</sup> Akbar Nāma, Vol. I, p. 368.

And in the branches of Mathematics His Majesty ranked high and he always associated with scientists and those distinguished in Mathematics had the boon of attending at the foot of the sublime throne.

‘دور علم ریاضی علم مهارت می افراشد مدار صحبتش  
با علما و فضلا بود و همه وقت در مجلس او مسایل علمی  
مدکور میشد -

And in the science of Mathematics he lifted up the banner of skill. His social intercourse was based with the learned and the accomplished, and at all times in his assembly scientific problems were discussed.

In history he appears to have been conversant with the Muslim periods of different countries specially India, Central Asia, and Arabia. Once he related a historical anecdote of Mahmūd of Ghazni's army to serve as a lesson to his own men purporting that honesty is the key to success.\*

Also, he transcribed in his own handwriting his father's autobiography ‘*Wāqi'āt i Bāburi*’ from the beginning to the end This would have

\* Farishta, Vol I, p 459

\* Cf. the statement .

حضرت پادشاه این حکایت ب مردم خود اظهار کردند که نیست نیک اینچنین

نموده میدهد چون نیست سلطان صادق بود هم قسم از رانی عد و هم کنم یامد -

[Jauhar, Tazkirat ul Wāqi'āt, B.M., MSS Add. 16711, fol. 106b.]

certainly given him an insight into the social and political relations of the contemporary Central Asian States. He also developed a taste for Geography and had globes constructed for his use :

‘پس کرۂ خاک و آب انتظام و تقسیم ربع مسکون  
به اقالیم سبعة وقوع یافته بود

So the globes of the earth and the water had been set up, and the divisions of the habitable quarter into seven regions accomplished.

His tutors in Astronomy were Mullā Nūruddīn, and Maulānā Ilyās. The keen interest which he

His tutors in Astronomy, and his interest and activities in this branch of science

took in this branch of science is significant as compared with his father's as well as with that of his successors in India. Bābur and pre-Bābur Mughals, (with the exception of 'Ulūgh Bēg')

down to his own time, apparently had little faith or

<sup>1</sup> Akbar Nāma, Vol I, p 361.

<sup>2</sup> Son of Shāh Rukh and grandson of Timūr, had been appointed as governor of *Māwarā un Nahr* during his father's lifetime. He was a devoted student of Astronomy, Mathematics, and Philosophy, and a patron of those interested in scientific subjects. During his governorship he got built at Samargand an Observatory which was called after his name. He also marked the position of stars and recorded his observations in a separate volume known as '*Zīj-i-'Ulūgh Beg*' (or '*Ulūgh Beg's Almanac*') Daulat Shāh has given a glorious account of '*Ulūgh Bēg's* scientific

knowledge in things astrological. He got built a 'Khargāh' (a tent) which was divided into twelve halls of audience, each of which was named after one of the twelve constellations of stars. The furniture and paintings of these halls, as also the dresses of the servants, bore emblematic symbol of the planets :

‘واز حمله مختصرات شریفه آنحضرت خروگاهے بود  
که بعدن بیروج سبهر مشتمل بر دوازده قسمت بودہ  
ہر برج مشتمل بر پنجہا کہ ابوارکواکب دولت از  
نقبہاے آن ناباں بود و خروگاهے دیگر مانند فلک الانلال  
جمع حواصی ابن خروگاهے را احاطہ نمودہ بود -

And of all the inventions of His Majesty was a tent which was divided, according to the number of the zodiacs of the sky, into twelve divisions. Every zodiac was divided into cages, from the holes of which the rays of the stars of Fortune shone bright. And another tent like the ' *falakul afiāk* ' (or the sky of skies) enveloped the sides of this tent.

activities and his great achievements in the theoretical and applied Astronomy. According to him there has appeared no monarch like 'Ulūgh Bēg, in the whole history of Islām [*vide* Tazkiratush Shu'arā—Edited by Prof. Browne—Account of 'Ulūgh Bēg, pp. 361—6] For a description of a Calendar based on 'Ulūgh Bēg's system, *vide* Carre de Vaux's article 'Un Calendrier Turque' in Essays presented to Professor E. G. Browne, edited by T. W. Arnold and R. A. Nicholson.

<sup>1</sup> Akbar Nama, Vol. I, p. 361.

Also, he got ready a carpet which had nine astronomical circles marked on it, each of which was named after a particular star, and assigned to his courtiers according to their ranks :

و از مخترعات آنحضرت بساط نشاط بود و آن بساط مستدیر مشتمل بود بر دایره افلاک و کرات عناصر دایره اول (که منسوب بود بفلک اطلس) سفید رنگ واقع شده بود و دوم کبود و سیوم بمناسبت زحل سیاه و چهارم (که محل برجیس است) صندلی و پنجم (که متعلق به بهرام است) اعلی و ششم (که خانه ذییر اعظم است) زریں و هفتم (که منزل ناهید است) سبز روشن و هشتم (که حای عطار است) سوسنی ..... و دایره نهم (که منزل قمر است) سفید است و بعد از دایره قمر کره ناز و هوا بترقیب مرتب گشته ..... خون به نفس نفیس دایره زریں را اختیار میفرمودند و آدما سر بر آرای خلافت میشدند و هر طایفه از منسوبان کواکب سمعه سیاره را در دایره (که بآرای آن وضع کرده شده) بنشستن حکم میفرمودند مثلاً امرای هندی را در دایره زحل و سادات و علما را در دایره مشتری .....

And of the inventions of his Majesty was a pleasure carpet, and that spherical carpet was divided into the circles of the sky and the globes of the Elements. The first circle

<sup>1</sup> Ibid.

(which was attributed to ' *falak i atlas* ') was white in colour ; and the second was blue ; and the third in appropriateness with Saturn was black ; and the fourth (which is the resort of Jupiter) was of sandal colour ; and the fifth (which is related to Mars) was of ruby colour ; and the sixth (which is the abode of the Sun) golden ; and the seventh (which is the resting place of Venus) bright green ; and the eighth (which is the place of Mercury) is of lily colour ; and the ninth circle (which is the halt of the Moon) is white. And after the circle of the moon the spheres of the fire and the air were arranged in order. His Majesty for himself adopted the golden circle, and there seated himself on the throne, and every group of people, from among those assigned to the seven planets, was ordered by his Majesty to sit in a circle (which was constructed just opposite to that planet) for instance, the Indian ' *Umarā* ' were ordered to sit in the circle of Saturn, and the learned in that of Jupiter.

۱ و از شرایف احقراعات آنحضرت پوشیدن لباس  
هر روز بود موافق رنگی که منسوب بکوکب روز است  
که مریخی اوست چنانچه در دور یکشنبه خلعت زر می  
پوشیدند که منسوب به امرا عظم است و در روز دوشنبه  
لباس سبز که منسوب بفر است و در بی قیاس -

And among the excellent inventions of his Majesty was the dress for each day in accordance with the colour attributed to the planet of that day which is its patron, so that on Sunday his Majesty robed himself in yellow which is attributed to the Sun, and on Monday in green which is attributed to the Moon, and so on.

He was also preparing to build an observatory for which necessary apparatus and the site had been provided, but owing to his sudden death, the same could not be accomplished

Materials  
ready for an  
observatory

و آنحضرت را اراده بستن رصد معصوم بود و بسبب  
از آلات رصدی ترتیب داده بودند و چند مکمل رصد  
خیال فرموده بودند -

And his Majesty was firmly resolved to build an observatory and had set up in order many of the instruments for same and had fixed in his mind a few sites as well.

All this taste he acquired in Indian atmosphere evidently under the influence of Hindū astrology which came into contact with Persian astrology for the first time under the patronage of a Mughal emperor. Like the *Pandits* he believed in the efficacy of the stars and their potentiality in producing good or bad results in consequence of which

<sup>1</sup> Ibid., p 368



he had regulated all his actions according to the supposed influence of the twelve zodiacs and the seven planets. His keenness for astronomical researches has been further described as follows by the Turkish Admiral who was himself made to work on same, and permitted to leave India subject only to the work being finished:

“The roads are flooded and impassable, remain therefore till the weather improves.

Turkish  
Admiral's  
evidence Meanwhile calculate Solar and Lunar Eclipses, their degree of Latitude, and their exact

date in the Calendar. Assist our astrologers in studying the course of the Sun, and instruct us concerning the points of the Equator When all this is done and the weather should improve before three months are over, thou shalt go hence”. . . All this was said solemnly and decisively, I had no alternative but must submit to my fate. At last I had accomplished the astronomical observations, and about the same time Āgra fell into the hands of the Pādishāh.<sup>1</sup>

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<sup>1</sup> A. Vambery, *Travels and Adventures of Sidi 'Alī, Re'īs*, p. 48. The part played by astrological terms in the development of the more ornate forms of later Persian is perhaps one of its most remarkable features

### CHAPTER III

There were many foreign and Indian poets attached to his court. The following is a selected

list of scholars including historians and poets of Persian and Hindi, who received his patronage or actually entered his service in India :

1. Shaikh Amānullāh Pānipatī
2. Shaikh Gadā'ī Dehlevī
3. Mīr Waist
4. Shaikh Abdul Wāhid Bilgrāmī
5. Maulānā Jalālī Hindī
6. Maulānā bin ī Ashraf al Husainī
7. Maulānā Nādirī Samarqandī
8. Mīr 'Abdul Latīf Qazwinī
9. Maulānā Ilyās
10. Maulānā Qāsim Kāhī
11. Maulānā Junūbī
12. Shāh Tāhir Dakhanī
13. Shaikh Abul Wājīd Fārighī Shirāzī
14. Yūsuf bin ī Muhammad Hirawī
15. Khwāja Ayyūb, son of Khwāja Abul Barakāt
16. Maulānā Muhammad Fāzil Samarqandī
17. Jauhar
18. Bā Yazīd

19. Maulānā Zamīrī Bilgrāmī
20. Khwāja Husain Mervī
21. An unknown poet : author of an epic poem.

A short description of each is given below :

A learned Sūfī and theologian—resident of Pānīpat—was one of Humāyūn's chief poets, and wrote several *qasāid* in praise of him.

*Shāikh Aṣṣayyidh* His style is comparatively simple and his poetry sweet and full of pathos.

Some specimens of his composition are as follows :

مدام از حسرت آن لعل میگو  
 دلم دارم صراحی دار پرخون  
 نو چوں لیلی مقیم خلوت ناز  
 من آواره عالم چو مکتبون  
 گر از تن جان بصد حسرت در آید  
 ز دل مهرت بخواهد رفت بیرون  
 ایمانی کامران در بزم عیش است  
 بعهد خسرو دوران همایون

Always in fond desire for that wine-coloured

ruby,

I have a heart like the wine-jug full of

blood ;

Thou like Lailā resideth in the seclusion

of daintiness,

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<sup>1</sup> 'Ali Qulī Wālīh Dāghustānī, *Rūz-ush-Shu'arā*, B.M. MSS. Add. 16, 729, fol 44b.

I roam the world like Majnūn ;  
 Though the soul leaves the body with a  
    hundredfold remorse,  
 From my heart thy love will not depart ;  
 Amānī is happy in the assembly of pleasure,  
 In the reign of the king of the world,  
    Humāyūn.

On Mirzā Hindāl's death, which occurred in a night attack led by Kamrān's troops against Humāyūn's camp which was situated near Surkhāb, Amānī wrote the following chronogram, and presented it to his Majesty .

شاه ہندال سر و گلشن ناز  
 چوں ازیں بوستان مکن رفت  
 گفت تاریخ قبری نالان  
 سرے از بوستان دولت رفت

Shāh Hindāl, the cypress of the garden of  
    daintiness,  
 When he went away from this garden of toil;  
 The lamenting dove uttered the date,  
 'A cypress went away from the royal garden.'

Besides this, he composed other chronograms as well, and was chiefly noted in his day for his skill in same. He has been mentioned in this connection by Bā Yazīd who styles him as *Amānī*, *Manīja* and quotes one of his most beautiful chronograms which

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<sup>1</sup> Badā'ūnī, Vol. I, p 454.

he had composed on the death of Sultān Chaghtā'i, a young Mughal chief who was a favourite of Humāyūn :

سلطان چغتای بود گل گلشن هروی<sup>1</sup>  
 ما که احلش سوی حمان راه نمون شد  
 در موسم گل عزم سفر کرد ازیں باغ  
 دل غمچه صفت در غم او غرقه بخون شد  
 تاریخ وے از بلبل ماتم زده جستم  
 در ناله شد و گفت گل از باغ برون شد

Sultān Chaghtāi was the flower of the  
 garden of excellence,  
 All of a sudden Death led him on the way  
 to Paradise ;  
 In the season of flowers he resolved to go  
 from this garden,  
 The heart like the bud drowned in blood in  
 his grief ;  
 The date of his departure I sought from the  
 grief-stricken nightingale,  
 It went into lamentation and said, ' a flower  
 went out of the garden.'

He was one of the greatest scholars of Humāyūn's reign, and was the son of the famous poet Shaikh  
 Shaikh Jamālī Kambūh of Sultān Sikandar  
 Gadh'i Deh- Lodi's court. He spent much of his  
 early life in acquiring knowledge  
 and in lecturing to students of moral philosophy

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<sup>1</sup>Tārīkh-i Humāyūn, IO. MSS, 223, fol 22a

and logic in Gujarāt. In the year of Humāyūn's death, he repaired to the court of Akbar at the invitation of Bairām Khān, and was raised through the latter's special favour to the high rank of '*sadārat*.'<sup>1</sup> This installation of the Shaikh was chiefly due to his past loyal services to Bairām Khān during his stay in Gujarāt where he had gone on a special mission in the reign of Humāyūn. His alliance with Bairām Khān which gave him ample shelter and scope for showing favours to his own followers and disciples by appointing them to responsible posts, led him subsequently to interfere with the politics of the State, and he became a zealous member of a political party against Akbar. Abul Fazl as a loyal supporter of Akbar's interests condemns the Shaikh as a mischief-maker and a rebel.<sup>2</sup> His power and influence came to an end with the fall of Bairām Khān. As a scholar he still remained prominent. So great was the fame of his learning that scholars from Māwarā un Nahr, 'Irāq, and Khurāsān, used to come to India for an

<sup>1</sup> Akbar Nāma, Vol. II, p 21.

<sup>2</sup> Cf. the statement :

... باتفاق شور و بختی ملک دلی بیگ ذوالقدر و شیخ گدائی  
کبوتر اندیشہاے ثبلا بظاہر آردہ خیالات خام پختن گرفت و چون  
باطن نورانی حضور شاهنشاهی و خدایع این گورہ کافر نعمت آگاہی  
یافت پیش از آنکہ این گورہ گمراہ بدکردار خیال فاسد خود ظاہر  
سازند الخ

[Ibid., p 93.]

interview with him.' He is the first notable example in the reign of Humāyūn to combine the knowledge of Arabic and Persian with that of Hindi. In Persian he wrote chiefly '*ghazal*' of which a specimen is given below :

گه جان منزل غم شد گهر دل  
 غمت را میبوم منزل بمنزل  
 مشو غافل ز حال درون مندی  
 که از حال تو یکدم بیست غافل  
 دل دیوانه در زلف تو بستم  
 گرفتارم بان مشکین سلاسل  
 بجان دادن اگر آسان شدی کار  
 نبودی عاشقان را هیچ مشکل  
 گدائی حان بناکامی در آمد  
 نشد کامم ز لعل بار حاصل

Sometimes the soul was the abode of love,  
 sometimes the heart,  
 I carry thy love from place to place ;  
 Be not remiss to the need of one, grief-  
 stricken,  
 For he forgets not thee for a moment ;

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<sup>1</sup> Cf :

و چند سال مرجع اکابر و افاض هندوستان و خراسان و ماوراءالنهر  
 و عراق بوده

[ *Badaūnī*, Vol. III, p. 76 ]

<sup>2</sup> *Ibid.*

I tied my infatuated heart to thy curly lock,  
I am ensnared in that musky chain;  
If by surrendering one's life the task would  
become easy,  
To lovers no difficulty would have remained ;  
O Gadā'i, life ended with failure,  
My object was not achieved from the ruby  
lips of the beloved.

He also composed verses in Hindi, and often sang them before his compatriots in Hindi tune.' He died in 976 A. H., twelve years after the death of Humāyūn.

He was one of the grandees of the court of Humāyūn, and is stated, like Mir 'Alī Shīr Nawā'ī of Mīr Waisī. Sultān Husain's court, or 'Abdurrahīm Khān i Khānān of the reign of Akbar, to be a patron of poets and scholars of his time. He had a fine taste for poetry, and every now and then arranged poetical assemblies in which he personally took part. On one occasion he composed a marvellous ode of which the opening line is as follows :

۲ امیدوار چنانم که شرمساری من  
شود به پیش تو عذر گناهکاری من

<sup>1</sup> Cf. the statement:

و طبع نظم داشته و نقش و صورت هنری می بست و می گفت

[Ibid.]

<sup>2</sup> Dāghistāni, Riyāz ush Shu‘arā, B.M. MSS., Add. 16,729, fol. 479a.



I hope so much that my penitence,  
May serve before thee as an excuse for my  
sin.

One instance of his *qit'a* writing is to be found  
in the following chronogram which he composed on  
the death of Mirzā Kāmṛān at Mecca :

اشه کامران حسرو نامدار  
که در سلطنت سرمکوان رساند  
مکار شد اندر حرم چار سال  
مکلی دل از قند عالم رهاند  
ز بعد وقوف حج چار مین  
با حرام حج حان بجانان نشاند  
چو در خواب ویسی در آمد شمع  
عنایت نمود و سوز خوش خواند  
بگفت از پیرسندت از فوت ما  
نگو - شاه مرحوم در کعبه ماند

The king Kāmṛān, the renowned monarch,  
Who through rule...raised his head to Saturn;  
Became a sojourner in the *harem* for four  
years,  
Freed his heart completely from the prison  
of this world;  
After the realization of the fourth *haj*,  
In the *ihṛām* of *haj* entrusted his soul to the  
Beloved;

When one night he appeared in Waist's dream,  
 He showed kindness and called him near ;  
 Then said, " if they ask thee about my decease,  
 Say, the blessed king remained in Ka'ba."

His poetry, as seen from the above, is simple and melodious, and was but slightly affected by the current poetic tendencies at the court

Like Shaikh Gadā'i he too was a Hindi-Persian poet, and a scholar of varied accomplishments. On

Shaikh 'Abdul Wahid Bilgrāmi. account of constant reading and writing his sight became weak. Badāūni interviewed him at Qannauj in 977 A.H., when the Shaikh on account of his old age had confined himself to his native place His chief works are the following :

1. A commentary on *Nuzhat ul Arwāh*<sup>1</sup> which Badāūni praises as authentic.
2. *Sanābil*—a treatise on the technical terms of Sūfism.

In his last days he was much devoted to Sūfism, and wrote several works on that subject. He also composed Hindi verses and sang them in Hindi tune. In Persian composition he paid more attention to '*ghazal*' and wrote elegant verses in same. The chief feature of his poetry, as is commonly observed in contemporary writers, is the frequent use of figures of speech with an attempt to create niceties in them. Once he wrote a '*ghazal*' with a flexible turn of phrase

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<sup>1</sup> A work on Sūfism by a celebrated scholar Fakhrus Sa'adat, written in the early part of the eighth century A.H. at Herāt.

and fancy in praise of his dear friend named Rāja.  
The opening line is worth noticing :

اے کردہ خیال توبہ تخت دل ما جا  
ہرگز نبود در دل ما غیر ترا جا

O thou, whose thought has made its seat on  
the throne of my heart,  
Never in my heart is there place for other  
than thee.

Another beautiful verse quoted by Badā'uni is as follows :

مرو بجنگ چو اول بصلح آمدہ  
دمی بلطف دشمن نا ز خویش برہیزم

A poet of Humāyūn's court— chiefly known for his lyric poetry and enigma-writing both in Hindi and Persian. Two of his '*ghazals*,' of which the opening lines are as follows, are specially noteworthy as serving to illustrate the tendency of average poets towards introducing original and creative ideas with flexible shifts:

Maulānā Jalāl  
Hindī

<sup>1</sup> Badā'uni, Vol III, p 66

[Note the play on the Hindi word Rāja (राजा) and its ingenious fusion into the Persian compound (تراجا) which may equally be read as (تراجا) making it a Persian-Hindi compound with a welcome shift in meaning

زاهد ز جام باده لعل تو مست شد  
روے تو دید عاشق و آتش پرست شد

The devotee got intoxicated from the cup of  
the wine of thy ruby (lip),  
The lover saw thy face and became a fire-  
worshipper.

وعدۀ وصل تو اے ماه بعید افتاده است  
وہ کہہ ایں وعدہ چہ سیار بعید افتادہ است

Thy promise of union, O moon, has fallen on  
the 'Id,  
Oh, on what a distant date this promise has  
fallen !

He flourished in India under Bābur and Humāyūn,  
and was among the literati of their courts. He  
was a student of natural science in  
which he seemed to take great interest.  
His work entitled '*Jawāhir nāma i  
Humāyūnī*' which he dedicated jointly  
to the father and the son<sup>1</sup> is a dissertation on the

Muhammad  
Ibn i Ashraf  
al Husaini ar  
Rustamdārī

<sup>1</sup> Dāghistānī, Riyāz ush Shu'arā, B.M. MSS., Add. 16,729, fol. 109b.

<sup>2</sup> Ibid

<sup>3</sup> Or, 1717, B.M. MSS

<sup>4</sup> Cf the statement :

چنین گوید مصر را این رسالہ مصد ابن اشرف الحصینی الرستمدری  
... کہ دریں اوقات کہ اعلیٰ حضرت ابو القازی شہرالدینی مصد باہر  
پادشاہ خلخالہ ملک... تمام ممالک ہندوستان را در تصرف توامے  
موش آسائے خود در آوردہ.. مناسب بود بلکہ واجب خیال نمود  
کہ رسالہ فخریہ در باب جواہر مرتب ساختہ موشخ با لقب ساسی نامی  
پادشاہ و پادشاہزادگان ..... الخ -

(Ibid., foll. 3a-3b.)

use and formation of precious stones and other mineral It is divided into 22 chapters as follows :

Preface	Foll 1a-4b	A short discourse on the divisions of natural objects
Chapter I	„ 4b-11a	On 'lūlū' (pearl)
„ II	„ 11a-15b	On 'ya'qūt' (sapphire)
„ III	„ 15b-19a	On 'la' 'l' (ruby)
„ IV	„ 19a 21b	On 'zamurrad' (emerald) and 'zabargad' (topaz)
„ V	„ 21b-22b	On 'zabargad' (topaz)
„ VI	„ 22b-26b	On 'almās' (diamond)
„ VII	„ 26b-27b	On 'ainul hur (cat's eye)
„ VIII	„ 27b-31b	On 'fīrūza' (turquoise)
„ IX	„ 31b-42b	On 'pā-zahr' <sup>1</sup>
„ X	„ 42b-43b	On 'aqīq (cornelian)
„ XI	„ 43b-45a	On 'other' stones of the same family.
„ XII	„ 45a 45b	On 'Jaza' (a kind of stone)
„ XIII	„ 45b-48b	On 'maqnūtīs' (magnet)
„ XIV	„ 48b-49a	On 'sundbāda' (a stone used for polishing metal)
„ XV	„ 49a 50a	On 'dahāna' (a mineral)
„ XVI	„ 50a-53a	On 'lājward' (lapis lazuli)
„ XVII	„ 53a-55b	On busud wa marjān (corals and pearls)
„ XVIII	„ 55b-57b.	On 'yashab' (jasper)
„ XIX	„ 57b-58b	On 'billūr' (crystal)
„ XX	„ 58b-59a	On 'kān' (mine)
„ XXI	„ 59a-69a.	On miscellaneous kinds of stones
„ XXII	„ 69a 77b	On metals

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<sup>1</sup> A charmed stone said to be found in the head of serpents and is reputed as an antidote for all kinds of poison.

It was undertaken in the reign of Bābur some-time after his conquest of Hindūstān,<sup>1</sup> and finished under the patronage of Humāyūn and presented to him.

He was a learned scholar of Arabic and Persian. He came to Āgra from Samarqand and was given a place among the elite of the court. Badāūnī's remark about his scholarship is as follows :

مولانا نادری سمرقندی..... از نوا در روزگار و فاضل  
و جامع کامل بود -

Maulānā Nādirī Samarqandī was among the rarities of the age, and was a highly learned and accomplished scholar.

As a poet of Persian language he built up a reputation and wrote all kinds of poetry including 'ghazal' *rubā'ī* and 'qasida.' A specimen of each is given below :

*Ghazal .*

شوه چه خرام است قد یار را  
منده شوم آن قد و رفتار را  
یار سوه ما نه ترحم ندید  
داشت مگر جانب اغیار را  
سوه خرابات گذر نادری  
در سر می کن سرو دستار را

<sup>1</sup> *Vide Supra*, p. fn. 2

<sup>2</sup> Badāūnī, Vol. I, p. 472.

<sup>3</sup> *Ibid.*

How charming is the gait and the form of  
the beloved,  
I would become a slave to that form and gait ;  
The beloved did not look on us with pity,  
Perhaps he cherished a regard for the rivals ;  
Go towards the tavern O Nādir !  
Yield your head and turban to the thought of  
wine.

*His composition was not without subtleties which had been largely introduced in India under the patronage of the Mughal court. The following verse which he composed in praise of one Nizām, with whom he is said to have been in love, is illustrative of the popular taste and the atmospheric tendencies in the art of composition .*

۱ من دل شکسته گویم صفت نظام نامی  
که نداشت دیوصالش دل بانوان نظامی

I the broken-hearted utter the praise of the  
one named Nizām,  
For my weak heart did not keep order (*nizām*)  
without union with him.

۲ سر کوبت که عمری بودم آنجا  
بعر خود کجا آسودم آنجا

<sup>1</sup> Ibid., p 472

<sup>2</sup> Ibid., p 473

NOTE.—The second hemistich of the first line may also be translated as 'I swear by my life when did I get rest there' ?

بقصد سجده هر جا سر نهادم  
 تو بودی کعبه مقصودم آنجا  
 جهانی مکرم و من مانده مکروم  
 همه مقبول و من مردودم آنجا  
 چه پرستی نادری چو منی در آن کو  
 گهم ناخوش گهم خوش بودم آنجا

At the top of thy lane where I have lived a  
 lifetime,  
 When did I get rest in my whole life ?  
 With the intent of prostration where'er I  
 laid my head,  
 Thou wast the Ka'ba of my object there ;  
 What dost thou ask, 'O Nādirī, how farest  
 thee in that lane ' ?  
 Sometimes unhappy and sometimes happy  
 was I there.

*Rubā'i*

دردم و درد دل از تو دارم صد غم<sup>۱</sup>  
 بے لعل لبث حریف در دم همه دم  
 زین عمر ملولم من مسکین غریب  
 خواهم شود آرام گهم کوے عدم

Grief-stricken I am, and I possess in my  
 heart a hundred sorrows from thee,  
 Without the ruby of thy lip I am faced with  
 anguish all the moments ;

<sup>۱</sup> Ibid., p. 472.



In this life am melancholy, I, the humble  
and the indigent,  
My place of rest shall be the lane of annihi-  
lation.

One of his '*qasū'id*,' in which he delineated on Humāyūn's taste for Mathematics and his prepossession for science, is as follows. It is as well illustrative of the general style and the standard obtained in the art of '*qasida*' writing

المة لله كه بصمعت حاطر  
با عيش نشستند حربان معاصر  
گلزار نماشا که خلق است که آنجا  
در حصرت گل بلبل غایب شده حاضر  
عریان ز خزان بود مگر شاعر بستان  
کز خرقة صد پاره گل دوحه سابر  
یکجاست گل و یاسمن و سنبل و ریحان  
سلطان دهار آمده باخیل و عساکر  
مرغان صفت شاه فلک مرتبه خوانان  
بر شاخ درختان چو خطیبان مسابر  
خاقان معظم شه جم قدر همایون  
کش هست قوی دست دل از قدرت قادر  
از دانش او دانش اصحاب بصیرت  
وزینش او بینش ارباب بصائر  
منه چو حرام است در احکام شریعت

اقبال نماید بمراعات اوامر  
 جمع آمده مهر ظفر لشکر اسلام  
 آحاد سپاهش ز دلیران عساکر  
 زیر علم فتح میدان سعادت  
 نداشت کرم لم یزلی حافظ و ناصر  
 اے تا کف چون تو قوام همه اشیا  
 قایم بدم تیغ تو اعراض و جواهر  
 در روز ازل بود خداوند جهان را  
 مقصود و حود تو ازین جنبر دایر  
 جبریل اگر بار دگر وحی بیار  
 در شان تو ظاهر شود آیات ظواهر  
 هر نکته حکمت که لب لعل تو فرمود  
 مشهور جهان شد چو حدیث مقواتر  
 مبنی است که شرح کتب فن ریاضی است  
 تصنیف متین تو ز ایحاج دوایر  
 کس دانش بسیار ترا چوں کند انکار  
 انکار ندیده می کند غیر مکادر  
 احصای کمالات تو کردن نتوانم  
 کاندر همه فنها شده کامل و ماهر  
 با عقل حکیمانه و اقبال تو دارم  
 نفس ملکی نسبت اجناس مشاهر  
 حود تو بنوعیست که در ساعت بخشش  
 نا خواسته دانی همه حاجات ضایر

He died in 966 A. H., and the following chronogram was written by Mr. Amāni Kablī:

۱ وا حسرتا که نادری نکته دان مماند  
آن نادری که داد سخن داد درجهان  
حستم برسم نغمه نازم فوت او  
گفتا خرد که رمت نکر از ستغوران

He was appointed by Humāyūn as tutor to the young prince Akbar at Cābul, after Mullā Pir Muhammad.<sup>1</sup> On Humāyūn's second entry into Hindūstān he was invited by the latter to come to Āgra, and on his arrival in 963 A. H., just after Humāyūn's death, was received by Akbar with marks of greatest favour and kindness.<sup>2</sup> His father Qāzi Yahyā was well-read in history and enjoyed the fame of a historian in his lifetime. He is said to have known by heart the various Muslim dynasties that ruled in Central Asia, Turkey, and Hindustān. Hairati, a poet of Trans-Caspian Province, eulogises his wonderful memory and historical insight in the following complimentary verse :

۴ قصه نازم ازو ناید سبب  
کس درین نازم مثل او ندید

<sup>1</sup> Ibid, p 475.

<sup>2</sup> Farishta, Vol. I, p 466

<sup>3</sup> Akbar Nāma, Vol. II, p. 19

<sup>4</sup> Badā'uni, Vol. III, p 97

The tale of history ought to be heard from  
him,  
None in the present day has seen any one  
like him.

Mir 'Abdul Latif himself, like his father, was deeply interested in history, and it was probably due to his command of the subject that he received his appointment as tutor to the young prince. It is noteworthy that his younger brother Mir 'Alā'ud-daula Qazwinī, who was trained and brought up under the fostering care of his elder brother, was equally a fine historian, and wrote the famous work '*Nafā'is ul Ma'āsir*' from which both Badāūnī and Abul Fazl have derived their material for the literary phase of Humāyūn's reign.

He was a student of Mathematics and Astronomy, and was unrivalled in his day for his knowledge in those two branches of science. He acted as tutor to Humāyūn, and taught him lessons on Astronomy. It was due mostly to the training received under him that Humāyūn subsequently developed a considerable taste for that science. Badāūnī tells us that he was proficient in the subject and thoroughly capable of erecting an Observatory.<sup>1</sup> Once when he happened to visit Ardabil in the latter part of his life, he wrote a letter to Shāh Isma'il II (whom Shāh Tahmāsp

M a u l ā n ā  
Ilyās

<sup>1</sup> Cf the statement .

مولانا ايليس... که استاد همايرون پادشاه و ليافت و استعداد  
رصد بندي داشته اند

[Ibid., p. 181.]

had in his lifetime imprisoned in the fort of 'Qahqaha'), saying that from the confluence of stars it transpires that he (Shāh Isma'īl II) would succeed to the throne and that his other opponents would soon be vanquished. In that letter he also directed Shāh Isma'īl to visit him at Ardabil on his release from the prison so that he might put him under the right stars which would lead to his future glory and uninterrupted retention of power. But the latter, while passing Ardabil in procession, on being released by his party in consequence of the revolution which followed the death of his arch-rival Haidar Mirzā, forgot to see the Maulānā, and having gone some distance subsequently recollected the prediction and suddenly turned back and called at the Maulānā's house. The Maulānā locked the door from inside but the Shāh managed to get in by climbing over the wall. Thereupon the Maulānā covered his face and refused to see him saying that the hour appointed was gone and the opportunity lost, since the planets had just moved from their position. The Shāh then was obliged to leave, and though proclaimed king at Qazwīn, yet strange to say that after a year's successful reign, he met his tragic death in a confectioner's house in 985 A.H. It was surmised that he was poisoned at night when under the intoxication of opium, in consequence of the cruelties which he had inflicted on his house and the court.'

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<sup>1</sup> Sir John Malcolm, *History of Persia*, Vol. I, p. 517, London, 1816.

He was a distinguished scholar and a favourite poet of Humāyūn. As the latter he wrote all kinds of poetry, and compiled a separate *Maulānī* *Qāsim Kāhl.* 'dīwān' consisting of 'qasīda,' 'masnawī,' and 'ghazal.' He stands a contrast with his fellow-poets in easiness of style and use of simple and plain language. The sweetness inherent in his poetry is hardly approached by any one of his contemporaries. He composed several 'qasā'id' and 'qūt'āt' in praise of Humāyūn. The following chronogram which he wrote on the emperor's death is reproduced by Jauhar as one of the finest ever written :

‘ہمایوں پادشاہ آں آفتابی  
کہ فیض شامل او عام افتاد  
بدائے دولتش چون یافت رفعت  
اساس عمرش از انجام افتاد

<sup>1</sup> Tazkirat ul Wāqī 'āt, B M MSS., Add. 16,711, fol. 144a.

NOTE.—Mirza 'Alā'uddaula Qazwīnī, author of Nafā'is ul Ma'āsir, quotes only three verses of which only one is common. The other two are as follows :

ہمایوں پادشاہ ملک و معنی ندارد کس چہ او شاہنشی پاد  
ز بام قصر خود افتاد تا کہ از ای عمر عزیزش رفت بر باد

The same is reproduced by Badā'ūnī, and quoted by Prof Browne. It is noteworthy that the last line which is the chronogram of Humāyūn's death gives the year 962. But the death actually took place in 963 A H, and the chronogram is therefore short by 1 year.

جو خود شیدے جہان قاب از بلندی  
 پیاں در نماز شام افتاد  
 جہاں تاریک شد در چشم مردم  
 خلل در کار خاص و عام افتاد  
 بی تاریخ او کھی رقم زن  
 ”ہمایوں بادشاہ از بام افتاد“

Humāyūn, the king, is that sun,  
 Whose all-embracing bounty fell common to  
 all;  
 The structure of his power, when it attained  
 its height,  
 The foundation of his life fell from its base;  
 Like the world-illuminating sun from its  
 height,  
 Down below at the time of evening prayer he  
 fell;  
 The world became dark in the eyes of the  
 people,  
 On the work of the high and the low confu-  
 sion fell;  
 For the date thereof Kāhī wrote,  
 Humāyūn, the king, from the terrace fell.

Of all the chronograms composed by other poets, this is decidedly the most natural and stands unbeaten in the simplicity of style, accuracy of detail, and beauty of language. Another equally simple and suggestive chronogram which he wrote

on Kāmṛān's death, which took place at Mecca, is as follows :

کامران آنکه پادشاهی را  
 کس نبود ست همجو او در خوردن  
 شد ز کاند به کعبه و آنجا  
 حان بحق داد و تن بخاک سپرد  
 گفت تاریخ او چنین کاهی  
 یادشاه کامران به کعبه مرد

Kāmṛān was such that for the place of king,  
 There was none so worthy as he;  
 He went from Cābul to Ka'ba, and there,  
 Entrusted the soul to the True One, and the  
 body to the earth ;  
 Kāhī wrote the chronogram thus :  
 'The king Kāmṛān died in Ka'ba.'

Abul Fazl calls him Miyān Kālē and counts him among the foremost poets of Akbar's court. Badāūnī, too, though points out his certain faults as a poet, thinks him unrivalled in his day in the essential features of poetry and in the composition of chronograms. He had also associated for some time with Jāmi at Herāt, and acquired there a competent knowledge of the commentary of the Qur'ān and mysticism. In the company of Kāmṛān he had gone to Mecca and performed his pilgrimage. For all this Badāūnī thinks him an atheist and finds him guilty

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<sup>1</sup> Badāūnī, Vol. I, p. 452.



of gross religious and moral offences.<sup>1</sup> It is amusing, however, to note that his composed poems were universally popular and sung even in Badāūnī's time in the assemblies of the Sūfis.<sup>2</sup> The opening lines of some of his odes are as follows. They are unsurpassed in poetic grace and are to be classed among the best productions :

نه ناز کشت جهانی بت ستمگر من

هنوز بر سر ناز است ناز پرور من

My relentless love has slain a whole world  
with his daintiness,  
Still he, the cherisher of my temper, is  
carrying on his amorous playfulness.

نه برگس است عیان بر سر مرار مرا

سفید شد بر هت چشم انتظار مرا

<sup>1</sup> NOTE — Badāūnī's displeasure is probably due to the poet's acceptance of Akbar's heresies, for Abul Fazl calls him a disciple of the emperor, and also hints at his free and unorthodox life. Cf —

از مشرب فراخی پراگنده چند کرد ادب و اهرم بودی و با چندین دارستی  
خویش پرده آرائی گیتی خداوند خویشتن را از مریدان بر عهدی —  
[Ā'in-i Akbari, Vol. I, p. 244.]

<sup>2</sup> Cf. the statement.

د این هر دو غزل را صوفی خوب بسته که دو عالم هبه یافته در  
مجالس میخوانند و بزم ملوک و اهل ملک بدان آوازش می یابد —  
[Badāūnī, Vol I, p. 452.]

<sup>3</sup> Ibid. Vol III, p. 174.

NOTE — Love is often treated by Persian poets as an ideal and then is referred to in masculine terms, in the same way as Cupid is treated in English poetry

<sup>4</sup> Ibid.

It is not the narcissus that has displayed  
 itself over my grave,  
 It is my vigilant eye that has in the long  
 expectation of thee turned white.

۱ مرغ نابه فرق مجنوں پر زدن انگیز کرد  
 آتش سوداے لیلی بر سر او تمز کرد

The bird since it has started flapping its  
 wings over Majnūn's head,  
 It has kindled the fire of his love for Lailā  
 ever more.

۲ چوں ز عکس عارضش آئینه پر گل شود  
 گرد راں آئینه طوطی بنگرد بلبل شود

Since from the reflection of his cheek the  
 mirror becomes full of flower,  
 If therefore a parrot look into that mirror,  
 she would become a nightingale.

۳ ربهخت باران بلا برتن غم پرور ما  
 چه نلاها که بهارون فلک بر سر ما

The rain of distress poured on my grief-worn  
 body,  
 What calamities did the sky not bring down  
 on my head !

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1 Ibid

2 Ibid.

3 Ibid.

The following, which is full of romantic similes and metaphors, is in praise of a handsome Yogi youth:

آنشب رویت ر خاکستر چو نیلوفر شده<sup>۱</sup>  
 با نقاب ار آتش روی تو خاکستر شده

Thy fiery face has become like a lotus through  
 the ashes smeared on thy face,  
 Or the veil through the fire of thy face got  
 burnt into ashes.

In a long '*qasida*'<sup>2</sup> he dwelt on Humāyūn's taste for Astronomy and the uses of certain instruments like the 'astrolabe,' and 'compass' etc., which Humāyūn had collected for his contemplated observatory.

<sup>1</sup> Ibid

NOTE — It is still the custom of a Hindū Yogi to go about with his face smeared with dust, or ashes

It may also be observed that the similes employed here are drawn purely from Indian life and surroundings, and the verse is in every aspect Indian in its conception with the creative genius of a poet playing its part under favourable and encouraging circumstances

<sup>2</sup> This is the second notable instance to come across after Nādiri's *qasida* where the genius of a poet took a scientific turn and was spent in describing apparatuses instead of the usual praises of the court. This was done evidently to arrest Humāyūn's attention and to commend their poetry to his notice. They knew that to gain his full appreciation of their verses it was necessary to compose them according to the royal taste. This shows the extent of the influence that the individual taste of a Mughal sovereign in India could exercise over the literati of his court, as also his power to direct and mould the popular taste of the country as a whole.

He was a poet of great gifts and composed several pieces extempore in his wonted strain. Once during his illness when Khwāja Mu‘azzam Khān, a noble of Khairābād, went, in spite of pain in his foot, to see him, he recited offhand a ‘ghazal’ welcoming the Khwāja, to the latter’s great astonishment. It ran thus :

‘ماندي قدم زناز بروے نیاز من  
 دردے مباد ہائے ترا سرو ناز من  
 ہر چند وصف وصل تو کردم شب فراق  
 کوتہ نگشت قصہ درد دراز من

Thou hast stepped daintily over my needy  
 face,  
 May there be no pain to thy foot, O my tender  
 cypress ;  
 However much I uttered the praises of thy  
 union on the night of separation,  
 My lengthy tale of sorrow did not come to a  
 finish.

He also wrote a ‘masnawi’ entitled ‘gul afshān’ as a reply to Sa’dī’s Būstān, and compiled a ‘dīwān’ consisting of ‘ghazal,’ ‘masnawi,’ ‘rubā’i,’ and ‘qasida.’

Before his coming to India, he had the usual prejudice which is of interest to note in his following composition :

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<sup>1</sup> Ibid, p 175

۱ چوں سایه هم‌هیم بهر سو روان شوی  
 باشد که رفته رفته دما مهران شوی  
 اے پیر عشق صحتت بسف رخی طلب  
 نبود عجب که همجو رایتا جوان شوی  
 کاهی تو دلمل چمن آراے کادلی  
 زاغ و زغن دے که ده هندوستان شوی

Like a shadow we accompany thee wherever  
 thou shouldst go,  
 May be that by degrees thou shouldst become  
 kind to us ;  
 O sage of love, seek the society of one like  
 Joseph,  
 It is not strange that like Zulaikhā thou  
 shouldst become young ;  
 O, Kāhī, thou art the nightingale which  
 adorns the garden of Cābul,  
 Thou art not a crow and a kite to go to  
 Hindūstān.

Soon after his arrival in India, there was a marked change in his tone which was gradually softened into the praises for the court and its literati.

He ranked among the foremost poets of Badakhshān, and entered Humāyūn's service when the latter conquered that province. In commemoration of this victory he composed the following chronogram and presented it to the emperor :

Maulānā  
Jundī.



Thy form shall prove to be '*the turmoil of the age*' when thou dost move.

The tendency to create subtleties in the use of figures of speech and exhaust skill at the artful devices, which is a striking feature of the later Mughal age, is also visible in his writings. In a '*masnawi*' which he composed in eulogy of his master he made use of all such subtleties to the discomfiture of his contemporaries. From its very first line quoted below, the drift and character of the whole poem can be gauged :

شهنشاه دین یادشاه زمان  
ز بخت همانوں شده کامران

<sup>1</sup> Ibid

Note the artistic use of the word '*humāyūn*' with '*kāmṛān*' in their both concrete and adjectival senses. This is a typical example of the usual attempts at the Indian courts to exhaust two or more figures of speech in one phrase. The prominent figures in the above are *ایهام* and *مراعات النظیر* [Equivocation and Homogeneity]. The great incentive to this sort of production is to be found in the applausive support of the Mughal kings who encouraged its growth in India as a piece of literary skill. But it must not be understood that this hobby was exclusively Indian. It was in fact Persian, but developed in India under more favourable circumstances. Cf. a similar instance of play on the word '*mahmūd*' (name of Sultān Mahmūd Ghaznawī) at the Persian court of Shāh 'Abbās—the Great, from Zulālī's *masnawī* entitled '*Mahmūd wa Ayūz*' beginning

بقام آنکه محمودش ایاز است \* عیش بقطانه ناز و نیاز است

Also cf. the finishing line *الهی عاقبت محمود باشد* [B.M. MSS., Or. 350]. For further illustrations *vide supra*, p. F. N. 3.

The emperor of religion and the king of the  
age,

Became victorious through auspicious fortune.

His other poems including '*rubā'iyāt*' and '*qasā'id*' are to be found in the biographies of Persian poets. Some selections have been given by Badā'ūnī and Abul Fazl. The following from the latter is reproduced as a clever composition in praise of Akbar, inducing him to bestow on the poet yet another elephant loaded with gold :

تا بفیلاں میل دیدم دلستان خویش را<sup>1</sup>  
صرف راه فیل کردم نقد جان خویش را  
خاک بر سر میکنم چون فیل هر جا میرسم  
گر نه بینم در سر خود فیلبان خویش را  
شاه فیل افکن جلال الدین محمد اکبر است  
آنکه بخشد فیل زربش شاعران خویش را

Since I noticed the attention of my heart-  
ravisher towards elephants,  
I spent in the path of the elephants the cash  
of my life ;  
I throw dust over my head like an elephant  
wherever I go,

<sup>1</sup> Ā'in-i Akbarī Vol I p. 244.

The above poem is a very good example of the Persian figure of speech known as *حسن طلب*, wherein the channels of thought and metaphor are suggested purely from the luxuries of an Indian court.



If I do not find on my head my elephant-  
driver ;  
The elephant-braver king is that Jalāluddīn  
Muhammad Akbar,  
Who bestows on his poets elephants loaded  
with gold.

He combined the knowledge of Astronomy with Poetry. In the latter he confined his attention chiefly to 'qasida'-writing, and followed Nizām i Astrābādī, and Anwarī in general style. He entered Humāyūn's service in the first part of his reign, and presented to him the following 'qasida' which he had composed in the metre of Anwarī:

محمل مهر جو آید به شبستان حمل  
لاله فانوس بر افروز و فرگس مشعل  
کوه از درن سر بهمن روی رست کلون  
شوید از ناصیه اش ابر بهاری صندل

The litter of the sun when it enters the night-  
chamber of the *Ram*,  
The tulip lights up the candle-lamp, and the  
narcissus the torch ;  
The mountain is now relieved of the headache  
of December and January,

† Badaūnī—Vol. I, p. 483

Cf. Anwarī's *qasida* :

جرم خورشید جو از حوت فرآید فصل  
امشب روز کند ادهم شب را ارجل

The spring cloud washes the sandal powder '  
from off its face.

Some of his '*qasā'id*' are most remarkable, and are composed in close imitation of those of the leading Persian poets like Salmān, Zahr, Anwarī, and Khāqānī. A few, of which the opening lines are quoted below, are specially noteworthy :

در غم آباد جهان عیش از دل ناشاد رفت  
خوبه غم کردیم چندانی که عیش از یاد رفت

In the grief-inhabited world, life's joy left the  
unhappy heart,  
So much to grief were we given that life's  
joy was forgotten.

ما بحجرم عشق بدنامیم و زاهد از ریا  
هر دو بدنامیم اما ما کجای او کجا

We are notorious for our guilt of love, and the  
devotee for his hypocrisy,  
Both are notorious, but see the difference  
between him and ourselves.

بیرون میا که شهره ایام میشوی  
ما کشفه میشویم تو بدنام میشوی

<sup>1</sup> Ibid., p. 487.

<sup>2</sup> Ibid

<sup>3</sup> Ibid.

Don't come out, for thy fame will spread,  
We shall be killed and thou wilt be slandered.

هر آنکس که بر کام گیتی دهد دل  
نزدیک اهل حرد نیست عادل

He who fixes his heart on the object of the  
world,  
Is not wise before the men of wisdom.

باز وقتست که بر طبقی نفاضاے فلک  
افکند بر سر انوان چمن گل نوشک

Again 'Tis time, through the sky's demands,  
That the rose spread a carpet before the  
palace-garden's gate.

He is called '*Dakhanī*' because he had devoted himself in his later years entirely to Deccan, and rose to considerable influence and fortune there. He originally belonged to 'Irāq wherefrom he came to Āgra and stayed there for some time in the beginning. Since he was an orthodox Shi'a and a zealous advocate of his religion, he often discussed with the Sunni court religious questions which eventually led to a friction between himself and his Sunni associates. He called himself a relation of Shāh Tahmāsp, and might be that he was purposely sent to Humāyūn's court by the Shāh to convert the emperor into Shi'a. From Āgra he went to his

<sup>1</sup> Ibid.

<sup>2</sup> Ibid., p. 484

elder brother Shāh Ja'far in Deccan and took service under Burhān Nizām Shāh I, ruler of Ahmadnagar, who soon raised him to the rank of Deputy (*Vakil*). He is an epoch-making personage and opens a new chapter in the history of the Deccan by introducing the Shī'a faith in that country and converting the Shāh into a zealous Shī'a. Badāūnī relates the incident which led to the conversion of the Shāh as follows :

و نظام شاه بکری را که بیماری مرمی لاعلاج داشت  
 بطفیل نسو خوانی شاه جعفر صحتی روی داد و این  
 معنی را..... حمل بر کرامات شاه جعفر نموده باغواي  
 او از مذهب سنت و جماعت که بطریق مهدیه داشت  
 بر آمده متبرض غالی شد

<sup>1</sup> Ibid., p. 483.

NOTE. A doubt is expressed by Professor Browne, in his recent work 'Persian Literature in Modern Times, A.D. 1500—1924' p. 169, fn. 3, as to the correctness of the epithet '*Bakrī*' with which the Nizām Shāhs of Ahmadnagar were known. Cf —

"I doubt if '*Bakrī*' is a correct reading: it should perhaps be '*Burhān*,' the proper name of the second of the Nizām Shāhs of Ahmadnagar who reigned, etc."

As to its correctness as a title or surname of the Nizām Shāhs of Ahmadnagar, there is not the least doubt. The historian Farishtā who, on his arrival in India, had at first settled at Ahmadnagar, due to his father's appointment as tutor to Murtuza Nizām Shāh, says that Nizām Mulk I, (whose real name, on his conversion to Islām, had been changed from Malik Nā'ib to Malik Hasan) was for a time called '*Bahar lū*' after the name of his Brahman father

And to Nizām Shāh Bahrī, who had a chronic and incurable disease, through Shāh Ja'far's recitation of charm, relief appeared. And having attributed this to Shāh Ja'far's supernatural powers, the king, through his instigation, renounced the Sunni faith which he had on the manner of Mahdiwi sect, and became a zealous bigot.

He died in 952 A.H., and the date was found in the ingenious phrase *او تاع اعل بیت برده*, and he was the follower of the house of 'Alī. He was an excellent poet, and is the author of several poetical works consisting mostly of '*ma-nawī*' and '*qasā'id*' in praise of Humāyūn and Nizām Shāh Bahrī.

He came to Āgra from Shirāz, and took his role as one of Humāyūn's court poets. He had a Sūfistic turn of mind and lived a simple and unostentatious life. Badāūnī testifies to his fame as a poet and his tendency to Sūfism. He possessed a sweet tongue and his poetry

Shaikh Abul  
Wajid Farighi  
Shirāzi

---

'Bahar.' This appellation was changed by Sultān Muhammad Shāh into 'Baharī' with which the dynasty became subsequently known in the Deccan. The Sultān had also entrusted to his care his favourite hawk together with other hunting animals due to the suggestivity of the word 'Baharī' (a hawk or a falcon). Cf. the statement.

سلطان محمد شاه درازان ملکی چون لفظ بهر را تعریف کرده  
ملک حسن بهری میگفت هر آینه بین القاص و العاص به بهری ملقب  
گشت. ... بهری خاصه خود را در ریاست جمیع جانوران عکازی  
..... بر احسان مناسبت الهی حواله ملک حسن بهری نمود -

[Farihta, Vol. II, p. 534.]

was full of pathos and the pang of spiritual love. He wrote chiefly 'ghazal' on separation from his ideal beloved and in complaint of the latter's inattentions. Some specimens are as follows :

از بس که آن جفا جو آزار مینماید<sup>1</sup>  
اندک ترحم او بسیار مینماید

Since great is the torture that that tyrant  
shows,  
A little mercy from him appears as much.

بحمد الله که وار ستم ز عشق مست بد خوي<sup>2</sup>  
که مي افتاد چون چشم خود از مستي بهر کوي  
چو ساغر از برای جرعه لب بر لب هرکس  
صراحی وار بهر ساغری مائل بهر سوی

God be praised that I was freed from the  
love of a quarrelsome drunkard,  
Who fell into every street like his own  
intoxicated eye;  
Like a wine-cup for a draught of wine, he  
put his lip to the lip of every one,  
Like a jug of wine, for a cup of wine, he was  
going in every direction.

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<sup>1</sup> Badā'uni, Vol. I, p. 475.

<sup>2</sup> Ibid.

عمری که دل بوصول خواب بهره مند بود  
 نمود آنقدر که توان گفت چند بود  
 القصة در فراق بسر شد شمار عمر  
 سرمایه وصال که داد که چند بود  
 اغیار دوش پیش نو بودند و نارغی  
 از دورها سر آنس حرم سفت بود

‘چو تیر خودکشی از سیندام نگذار پیکان را  
مرا دل ده که تا مردانه در راهت دهم جان را

When thou drawest the arrow from my chest,  
leave the arrow-head,  
Give me heart so that like a brave man I may  
give my life in thy path.

He breathed his last in 940 A.H., at Āgra, and was buried by the side of his late friend Shaikh Zainuddīn whose death had occurred just a few months before him.<sup>2</sup>

He lived at the Mughal court as personal physician to Bābur and Humāyūn, and also as chief Munshi to the latter. He is the author of several works of diverse utility and nature including poetical, medicinal, and epistolary. In poetry he wrote chiefly ‘*qasida*’ on subjects connected with public health and hygiene, under the pen-name ‘*Yūsufī*.’ Some of his works are the following :

Yūsuf bin i  
Muhammad  
Hurwal

<sup>1</sup> Ibid.

<sup>2</sup> This is to be noted that both these poets on their arrival in India were in a very miserable condition Shaikh Abul Wajid who came from Shirāz had nothing with him besides one old fur coat on his body, and so did the other. Cf. the statement :

زمانی که هر دو برزگوار متوجه هند بودند از کله‌ی مفرط فقر از کهنه پستین  
با خود نداشتند

[Ibid., p. 477.] From this extreme poverty they rose to fortune under the Mughal patronage Shaikh Zainuddīn was appointed as ‘Sadr’ by Bābur and Abul Wajid occupied a seat among the court poets of Humāyūn.



- I. *Riyāz ul Inshā'*: a treatise on the properties of simple and compound medicinal herbs and prescriptions, undertaken in 946 A.H., and on finish dedicated to Humāyūn.
- II. *Jāmi'ul Fawa'id'*: a work on general medicine treating of their uses, benefits, and injuries, with certain guiding rules.
- III. *Qāṣida fī ḥifz i Sihat*: a poem on the main principles of hygiene, dedicated to Bābur in 937 A. H., when he was not keeping good health.
- IV. *Badāi'ul Inshā'*: a treatise on the art of literary composition, giving proper titles and forms of addresses in accordance with the rank and profession of the addressee. It was written in 940 A. H.,<sup>3</sup> for the benefit of his own son, Rafi'uddīn Husain, as well as other youths in general. It has been lithographed at Lāhore, Delhi, and Lucknow.

<sup>1</sup> Add. 17955, B.M. MSS, foll 79b, and 174a.

<sup>2</sup> Add 28, 560, B.M. MSS. foll. 262a—264b

NOTE.—This is only an extract from the preceding work.

<sup>3</sup> The date of its composition is obtained by doubling the total of the numerical value of the letters of its title, as hinted by the author in the following verse.

تکرار کنی چونم ادرا یکنبار \* شک نیست که رة پری پال اتمام

[Thus بدایع الانها = 470, which on being doubled ( $470 \times 2 = 940$ ) gives the date of its composition.]

He was the son of the famous scholar and poet of Bābur's time Khwāja Abul Barakāt (still alive and patronised by Humāyūn). The Ayyūb. father and the son both were capable poets and wrote all kinds of poetry including '*ghazal*' '*masnawī*,' '*rubā'ī*,' and '*qasida*.' The father used '*Farāqī*' as his pen-name. The following '*qasida*' which he wrote after the manner and style of Salmān Sāwajī is one of his worthiest productions :

تپ غم دارم و درد سر هجران بر سر  
 آمده جان بلب و نامده جانان بر سر  
 تا گرفت آتش دل در تن من چون فانوس  
 دامم چاک شد و چاک گریبان بر سر

The fever of grief and the headache of  
 separation have I : ov'r head,  
 To the lip has come life, and the loved hath  
 not come : ov'r head ;  
 Since the fire of the heart caught light in my  
 body like a candle-lamp,  
 My skirt was torn, and the rent of the collar  
 appeared : ov'r head.

He combined with the sober poetic vein a considerable amount of humour and also wrote satires, for which he had a pungent gift, on eminent theologians in a graceful and felicitous style. Some of

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<sup>1</sup> Badā'uni, Vol. I, p. 488.



Farishta pays him a high tribute of praise and declares that he came to Deccan after Humāyūn's death.<sup>1</sup>

His son Khwāja Ayyūb, in his poetical composition sometimes uses 'Ayyūb' and sometimes 'Farāqi' (the pen-name of his father) as his *nom de guerre*. A specimen of his ode is as follows :

۱۲ شاخ گل که همچو سهی قد کشیده  
در گرد لب خطی ز زمرد کشیده  
قدت برآمده چو الف مدظله  
در اروان فراز الف مد کشیده  
در حرف دیگران زده قرعه قبول  
بر حرف عاشقان قلم رد کشیده  
از دولت وصال فراقی طمع مبر  
چور و حقای بار چو بسکد کشیده

O branch of the rose, thou art drawn straight  
like an erect stature,

<sup>1</sup> Cf. the statement .

خواجه ابوالبرکت سمرقندی که آخر در زمان شاه طاهر به دکن  
آمده بود در فضیله و ندهی مدیک و نظیر نداشته -

[Farishta, Vol I. p 356]

<sup>2</sup> Badā'uni, Vol. I, p 489.

Round over thy lip thou hast drawn a line of  
 emerald;  
 Thy stature has come out like 'alif,' may its  
 shadow increase,  
 And from thy eyebrows thou hast drawn a  
 mad' over that 'alif';  
 Thou hast cast a dice of acceptance on the  
 words of others,  
 On the words of lovers thou hast drawn the  
 pen of rejection;  
 O Farāqi, do not despair the boon of his  
 union,  
 Since thou hast suffered endless tyranny and  
 oppression of the beloved.

Maulānā Muhammad bin i 'Alī bin i Muhammad  
 al Miskīnī al Qāzī as Samarqandī, a man of consider-  
 able learning remained unnoticed by the  
 Maulānā Mu-  
 hammad Pāzī Mughal historians, author of a distin-  
 guished Persian work entitled '*Jawāhīr ul 'Ulūm*' (or  
 the pearls of Sciences) not published. It is a volu-  
 minous work covering 814 foll. (1,628 pages), of large  
 foolscap size, closely written in neat elegant Arabic  
 character. It is divided into several chapters and  
 subdivisions, and treats of one hundred and twenty  
 different subjects which are discussed under those  
 headings with admirable brevity and simpleness of  
 style. Some discussions are on history, astronomy,  
 mathematics, medicine, logic, philosophy, ethics, and  
 Muslim jurisprudence. The copyist is one Nūr  
 Muhammad's son, 'Abdurrahmān of Lāhore. The  
 date of compilation is contained in its very name

which is inserted both in the Introduction and at the end, and works out into 946 A.H'. The work is called 'Humāyūnī' after the name of the emperor, to whom, as it appears from the Preface, this copy was formally presented. The author also incidentally hints at several works of his prior to this one, and says as a reason for writing this book, that from his very boyhood till his mature age, he was busy in acquiring knowledge under the best teachers of the age, and having studied some rare works like '*Nafā'is ul Funūn fī 'Aṭā'is ul 'Uyūn,*' '*Sittin ul Āsār,*' and '*Hadū'iq ul Anwār,*' he thought of putting together their contents as well as those of his previous works, in a smaller compilation. The work is therefore a sort of Encyclopedia which is a singular undertaking in that age and stands by itself.

The title page bears the seals of Shāh Jahān, Sulaimān Jāh, Sultān 'Ālam, and Shāh 'Ālam, with several autographs of the librarians and private owners. These, with the inscription of Sulaimān Jāh's seal<sup>1</sup>, suggest that the book remained in the

<sup>1</sup> Cf the title and its working :

$$\begin{array}{rcl}
 \text{کتیب} & 20+400+10+2 & = 432 \\
 \text{جواهر} & 3+6+1+5+200 & = 215 \\
 \text{العلوم} & 1+30+70+30+6+40 & = 177 \\
 \text{همایونی} & 5+40+1+10+6+n50+10 & = 122
 \end{array}$$

کتیب جواهرالعلوم همایونی	Total	946 A.H.
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<sup>2</sup> Cf. the inscription in verse

خروش است مهر تکیفان سلیمان جاہ  
مهر کتاب مؤید چو نقش بسمالہ

libraries of the kings of Delhi and Oudh. Since the work is of peculiar interest, it would be of some value for a student of literary history to observe the style of its language, and the tone of the author's Preface and his address to the king, together with the subjects discussed, which in those days formed the main basis of learning and considered important from a scholar's standpoint.

The first 3 folios are reproduced from the original as follows : fol. 1 b.

کتاب حواضر العلوم  
بسم الله الرحمن الرحيم  
و نعم بالخیر

فاصلتربین منظومات حواضر علوم و تصنیفات مصنفات  
فاصل و کاملترین منشورات نوادر رسوم و بالمفات مؤلفان  
کامل که چهره فصاحت شعار دوعروسان معایس فنون  
معقوله و حبه بلاغت دینار زیبایان عرابس عیون منقوله  
را بزور فصیلت و برنت کرامت مزین و محلی سازند  
بدایع حمد و سپاس و صنایع مدح بے قیاس حصرت  
پادشاهی است که نظام امور عالم و انتظام مهم  
بنی آدم بوجود فیاض الحود پادشاهان همایون اثر و  
شهریاران شریعت مرور منوط و مربوط ساخته و علم  
ترویج امور شرع متین و لواء نسیق مهم دین را باوج  
سپهر برین برافراخته نظم  
ز اوج آسمان تا مرکز خاک \* هدائے نیست غیر از ایزد پاک

و صحایف لطایف صلوات و شرایف وظایف تسلیمات  
تکفله روضه آن خلاصه مجموعه کایدات و زنده نسخه  
موجودات که ینابیع علوم جمیع علما از بحر محیط  
دانش او قطره ایست و مصابیح معارف جمیع فصلا  
از مشارق آفتاب معرفتش ذره فظم

مقتدای انبیا سلطان دارالملك دین

سید اولاد آدم رحمة اللعالمین

و بر آل و اصحاب و احباب که ارکان دولت و دین  
و اعیان حضرت **سید آله و سلمین** اند صلی الله علیه  
و علی آله الی هادین و خلفایه الراشدین و اصحابه  
اجمعین **اما بعد** چنین گوید دنده فقیر و ذره  
حقیر الراجی من الله الحاکم الابدی محمد فاضل بن  
علی بن محمد المسکینی القاضی السمرقندی غفرالله  
ذنوبه و ستر عیونه که از ایام صبا تا مقام انتها  
در تحصیل فصایل و کمالات می بود و از روایح نفایس  
علماء زمان و فوایح مجالس فصلاء دوران حظی تمام  
استشمام می نمود و بعد از فراغ مطالعه نفایس الفنون  
فی عرایس العیون و ستین الآثار و حدایق الانوار  
و بعضی از فواید شریفه فصلاء فصاحت شعار این عزم  
جزم گشت که خلاصه الفاظ حواهر ابدار و زبده مفاخر  
معانی ابتکار آنها را مع نقود فواخر اخبار و خرف ریزه  
چند بی مقدار که ازین ها کسار سمت اشتها دارن بقید



خامه نوان رنگار آورده تحفه زیبا مشتمل بر صد و بیست  
 علم ترتیب دهد و موضوع هر یک را بزبان فارسی  
 بر سبیل اختصار با حسن نظام و ادب ترتیب انتظام نماید  
 بروجهی که مفید خاص و عام و مستحسن جمیع طوایف  
 انام باشد چون روی امید به کرم کریم جاوید کردن و ذریعه  
 افتقار و انکسار بپیان آورد لاجرم از مبدء فیاض علی  
 الاطلاق با وجود عدم استحقاق باتمام آن امر عظیم مشرب  
 شد و بانجام آن شغل دسمم مستسعد گشت و آنرا بجواهر  
 العلوم همایونی موسوم گردانید و عنوانات متنوعه آنرا  
 به مقدمه و سه مقاله خانومت سمت انتظام

و صفت اختتام دان و خلعت بے نصاعتش را بطراز مدح  
 حضرت صاحبقران مطرز و دات منفصت سمانس را بتشریف  
 (fol. 2a) نناے حضرت سلیمانی معزز گردانید که ظاهر  
 خجسته مانوس مورد آثار فیوضات الهی است و باطن  
 فرخنده میامنش مهبط انوار الہامات نامتناهی - طبع  
 لطیفش عارف معارف جمیع فصایل و کمالات و ذهن شریفش  
 واقف مواقف جمیع معقولات و منقولات - همگی همت عالی  
 نهتمش بر تقویم قوایم ملت عرا و تشیث دعایم شریعت  
 بیضا مقصود است و نیامی اوقات خجسته ساعتش  
 به مراقبه حال مشایخ بزرگوار و نمشیت مهام سادات  
 عالیقدر و رعایت علماء اعلام و تقویت امور قصاص اسلام  
 عصور اعلی جم جاه سلیمان دستگاه سکندر جناب آسمان

قبا ب جمشید مقام خورشید جسم فریدون فر گردون مقر  
 انجم حشم کواکب خدم مهر مکان سپهر مکین ملایک نشان  
 ارایک نشین صبح سیمای آفتاب رای ستاره درم دریا کرم  
 ناظم مناظم سرافرازی مقوی ارکان ملت حجازی معز السلطنة  
 و الخلافة محمدي همايون پادشاه الغازی .

خداي الله تعالي سربو سلطنت على الفلك  
 الرابع وبسط بساط مملكت الى الاقليم السابع  
 امیدواری بکمال کرم کردگاری آنکه مستعدان محلس  
 اشرف اعلى ارقام این اوراق افادت ادحام را بشرف قبول  
 مشرف سازند و سطور این احزای بلاغت فرحام را منظور  
 نظر اعتبار گردانیده بر زلات مکسور اللسان بیندازند - فطلم

خداوند! چو از محض عنایت

بالبطانی که آنرا بیست غایت

کرم کردی بمن توفیق خالیف

مرا دادی تو استعداد تصنیف

که تصنیف مرا مقبول گردان

بهر نسلخه سنجان سخن دان

بروی من درے از فصل بکشا

خطاهای قلم را عفو فرما

## مقدمه مذقسم است به سه قسم - قسم اول

در بیان شرف علوم و فضیلت علما - هر چند اثبات این  
 \*دهوی و تحقیق این معنی احتیاج به حکمت و برهان و حاجت  
 بدلائل و بیان ندارد زیرا که جمیع طوایف امام و عموم افراد  
 .بنی آدم بشرف سعادات علم معترف اند و بعدم تحصیل  
 کمالات متاسف اما تبناً و نبرگاً معصی از آنچه در کتب  
 سماوی مذکور است و از احادیث نبوی مشهور و از  
 ارباب نفوس قدسی مذکور گشته علی سبیل الاحمال

## مستطور میگردان آنچه در قرآن مجید

و فرقان حمیدی مستطور است قال الله تعالی

هَلْ يَسْتَوِي الَّذِينَ يَعْلَمُونَ وَالَّذِينَ لَا يَعْلَمُونَ \* چه نفی  
 استوا میان ایشان بواسطه شرف علم و نقصان جهل  
 است وَعَلَيْكُمْ مَالٌ نَّكُنْ نَعْلَمُ وَكَانَ فَضْلُ اللَّهِ عَلَيْكَ عَظِيماً \*  
 حضرت عرت باوجود چندین هزار الطاف و اعطاف که  
 نسبت به حضرت رسالت عنایت فرموده بهیم چیزه بر روی منت  
 نهاده الا يعلم اَطِيعُوا اللَّهَ وَاطِيعُوا الرَّسُولَ وَ اُولِيَ الْأَمْرِ مِنْكُمْ \*  
 اکثر مفسران برین اند که مراد از اولی الامر  
 درین مقام عالمند يَرْفَعُ اللَّهُ الَّذِينَ آمَنُوا مِنْكُمْ وَالَّذِينَ  
 اَوْثَرُوا الْعِلْمَ دَرَجَاتٍ \* چه اول بلند گردانیده درجه مومنان

را و بعد ازاں فرمود که درجات مر اهل علم راست و ازین جا لازم آید که درجات اهل علم از درجات دیگران بیشتر بود و آنچه در انجیل مذکور است از مقایسین سلبان منقول است که **حق تعالی فرموده است که یا عِیْسَى عَظِيمُ الْعِلْمَاءِ وَاعْرِفْ فَضْلَهُمْ فَإِنِّي فَضَّلْتُهُمْ عَلَى جَمِيعِ خَلْقِي إِلَّا النَّبِيِّينَ وَالْمُرْسَلِينَ كَفَضِلِ الشَّمْسِ عَلَى الْكَوَاكِبِ وَكَفَضِلِ الْآخِرَةِ عَلَى الدُّنْيَا وَكَفَضَلِي عَلَى كُلِّ شَيْءٍ\*** یعنی یا عیسی تعظیم کن تو علما را و بشناس فضیلت ایشان را بتحقیق که من ترجیح کرده‌ام ایشانرا بر جمیع خلق خود مگر انبیاء و پیغمبران مرسل و فصل ایشان مثل فصل و شرف آفتابست بر کواکب و مثل فصل و شرف آخرت است بر دنیا و مثل فصل و شرف من است بر تمام مخلوقات—  
**و آنچه در احادیث مذکور است قال علیه السلام** الناس عالم او متعلم و سائر الناس كالهمج لا خیر فیهم\* یعنی مراد از انسان یا عالم است یا متعلم و باقی مردمان چون مگس‌اند که در ایشان نیکوئی نیست— **و قوله علیه السلام** اقرب الناس من درجة النبوة (fol. 2b) اهل العلم و الجهاد\* یعنی از مردمان نزدیکتر بدرجۀ نبوت اهل علم و اهل جهاد اند

**و قوله عليه السلام فصل العالم على العابد كفصلي**  
**على ادني كم مرّة** - عالم بر عابد چون مرّة منست بر  
 ادنای شما - **قوله عليه السلام يشفع يوم**  
**القيامة قلمة الانبياء** ثم العلماء ثم الشهداء - يعني در روز  
 قیامت خلق راسه طابعه شفاعت کنندہ باشند انبیا  
 و علماء و شهدا و **قوله عليه السلام من صلي حلف**  
**عالم من العلماء فكأنه صلي حلف نبي من الانبياء \***  
 يعني هر که نماز گذارد در عقب عالمی از علما گویا نماز  
 گذارده است در عقب پیغمبر از پیغمبران **قال عليه السلام**  
**افصل العلوم ما يحتاج الناس اليه \*** یعنی افضل علوم آن  
 علم است که احتیاج مردمان بدان پیشتر بود -  
**در نوافل الفتاوی آورده که پیغامبر فرموده**  
**صلى الله عليه وسلم** هر عالمی که بنده مومنی را علم  
 پیامبر حق سبحانه و تعالی در روز قیامت هزار قلاده  
 از نوافل گردن او کند و بفرماید مرشدگان را تا بنویسند  
 از برای او معدن هر موئی که نرسد او بود ثواب حج  
 اکبر و هر که يك باب از علم پیامبر اگرچه يك حدیث  
 باشد حق تعالی نواب هفتاد پیغمبران بار ارزانی  
 دارد و هر که يك باب از علم شنود چنان باشد که  
 بنده ۱۰ که قیمت آن هزار دینار است آزاد کرده باشد

و در خبر است هر که در راه طلب علم غبارے  
 بر قدم او بشیند حق تعالی بدن او را از آتش درزخ  
 نگاه دارد و نیز آمده است که حق سبحانه و  
 تعالی کوه آفریده است بمقدار دنیا و فردای قیامت  
 چهل بار در ترازو نهاده شود کسی که جهت علم  
 روزی بزانوے ادب پیش عالمی نشسته باشد و نیز  
 در خبر است که هر که یک روز در طلب علم گذارد  
 نزدیک حق تعالی بهتر باشد از عبادت هزار ساله و در  
 نوادر الفتاوی آورده است که هر که یک درم در  
 طلب علم صرف کند چنان باشد که مقدار کوه  
 ابوقبیس زر در راه حق تعالی صرف نموده باشد قسم دوم  
 در بیان تعریف و تقسیم جمیع افراد علوم معقوله  
 و توصیف تمامی انواع فنون معقوله - بدان که علم  
 بحسب اشتراك لفظی در چند معنی مستعمل است گاهی  
 بمعنی صفتی بود که موجب تمیز گردد و باین معنی  
 علم از قبیل مقوله کیف باشد و گاهی بمعنی مصدری  
 و بمعنی عالمیت آید و برین تقدیر از قبیل مقوله  
 مضاف بود و گاهی بمعنی حصول صورت چیزی در عقل  
 آید و باین اعتبار از مقوله افعال باشد و گاهی  
 بمعنی اعتقاد جازم مطابق ثابت و گاهی بمعنی حکم  
 بوقوع نسبت و برین در تقدیر از مقوله فعل است و  
 گاهی بر چند تصدیقه اطلاق نمایند از مسایل که

راجع باشند آنها بسوی موضوع واحد چون علم  
 فقه و علم طب و علم فقه و امثال آن و این را  
 صناعت نامند و علم بمعنی صناعت دو نوع است  
 حکمت و ادب حکمت آنست که نسبت او بتجمع  
 ازمنه و جمیع اقوام علی السویه باشد چون علم  
 الهی و علم هیئۃ - و ادب آنست که به بعضی از اقوام و  
 ازمنه مخصوص باشد چون علم نیکو و صرف که مبنی  
 بر قوانین عربیه است نه بر قوانین اهل فارس و علم  
 حکمت دو نوع است؛ حکمت عملی و حکمت نظری - و  
 حکمت نظری عبارتست از دانستن چیزها چنانچه باید  
 و حکمت عملی بفعل آوردن چیزهاست چنانچه شاید  
 بقدر طاقت بشری - حکمت نظری سه قسم است اعلی  
 و اوسط و اسفل و این سه قسم مشتمل بر چهارده علم  
 است چنانچه هر یک مذکور میشود اول علم اعلی  
 که موضوع او در خارج و ذهن بغیر ماده است چون  
 معرفت اله و عقول و نفوس و وحدت و کثرت و مانند  
 آن و اصول این علم در دو قسم است معرفت اله و مادی  
 مخلوقات از عقول و نفوس و این قسم اول را علم  
 الهی یعنی الهیات خوانند و معرفت امور عامه چون  
 معرفت وجود و حدوث و قدوم و امثال آن و این قسم دوم  
 را علم فلاسفۃ اولی نامند دوم علم اوسط یعنی  
 علم ریاضی (fol. 3a, begins on page 89)

که موضوع او در ذهن ماده ندارد و در خارج بر ماده نبود چون اشکال و دوائر و اعداد و امثال آن و اصول این علم بر چهار قسم است هندسه که عبارت است از معرفت مقادیر و اشکال و خط تعلیمی و لواحق آن و علم هیئت که عبارت است از معرفت اوضاع اجرام علوی یا اجرام سفلی و علم تالیف که عبارت است از دانستن تالیفات چون تالیف نغمات و حرکات و این علم را موسیقی خوانند و علم تالیف الفاظ مطلق از عربی و فارسی که مخصوص قومی و زمانی نباشد **سیدوم علم اسفل** یعنی علم طبیعی که موضوع او در خارج و ذهن ماده دارد چون انسان و حیوان و مانند آن و اصول این علم بر هشت قسم است معرفت مبادی متغیرات چون هیولانی و صورت و زمان و مکان و سکون و حرکت و امثال آنرا علم اسماء طبیعی نامند و معرفت اجسام بسیطه و مرکبه و معرفت احکام سائط علوی و سفلی چون افلاک و کواکب و عناصر و امثال آنرا علم اسماء عالم گویند که افتتاح این نسخه شریفه بآنها خواهد بود معرفت ارکان و تبدل و استحاله و نظایر آنرا مثل علم کیمیاگری از تصعید و تکلیس و حل و عقد و عمل اکسیر و مثل آنکه آب بسته شود و سنگ بگدازد و آب گردد و آتش هوا شود آنرا علم کون و فساد نامند و معرفت اسباب حوادث هوایی چون برق و رعد و صاعقه و هاله و باران و زلزله و امثال آنرا علم آثار علوی خوانند و معرفت مرکبات و کیفیت ترکیبات جواهر و اجساد و کبریت و سیما و مانند آن را



علم معادن گویند و معرفت اجسام نامیه و قوای آن چون کیفیت محکمی بیض ها در زمین و برآمدن قوایم آن در هوا و درازی و کوتاهی و کجی و راستی شاخه‌های و صورت برگها و کیفیات حبوب از نشو و نما و مانند آن را علم نباتات خوانند و معرفت احوال اجسام متحرکه بحرکت اراضی و مبادی حرکات و قوای ایشان چون معرفت وحوش و طیور و کیفیت اعصاب و آورده و شرائین و اختلاف صور و حیوانات و منافرت طبایع و امزجه و مباینت اخلاق و افعال و توابع آنرا علم حیوانات نامند و معرفت احوال نفس فاطقه انسانی و چگونگی تدبیر و تصرف چون کیفیت روح و بودن او داخل در بدن یا خارج یا محیط بدن یا عین یا عرض یا حوهر یا جسم و امثال آنرا علم نفس نفوس خوانند حکمت عملی چهار قسم است

حکمت خلقی یعنی علم اخلاق که باصلاح هر شخص تعلق دارد حکمت منزلی یعنی علم معاش

حکمت مجالسی یعنی علم مجالس و محاسن و

حکمت بدنی یعنی علم آداب ملوک و این چهار قسم مشتمل بر چهارده علم است و علم ادب نیز مشتمل است بر چهارده علم و علم مناظره و علم منطق را نیز داخل ادبیات داشته‌اند چنانچه مذکور خواهد شد—علم دین و نوع است، علم احکام

دین و علم حجج متین - علم احکام دین دو نوع است - علم احکام عملیه و علم احکام اعتقادیه - علم احکام عملیه یا بظاهر تعلق دارد یا بباطن - علم احکامیه که تعلق بظاهر دارد علم فقه است و علم احکام عملیه که تعلق بباطن دارد علم تصوف است و علم احکام اعتقادیه اگر موافق قوانین شریعت غرا باشد علم کلام است و علم حجج سه نوع است علم تفسیر و علم حدیث و علم اصول فقه و اسامی فروع هر یک از علوم دینی و حکمی و ادبی نه تمام در فهرست این نسخه سعادت انجام مذکور است و مسطور واللہ اعلم بحقایق الامور

**قسم سوم از مقدمه** در بیان تعداد ابواب و فهرست این کتاب چون از فیض کرم عیم الهی و فضل نعم جسیم نامتناهی این بنده ضعیف بتدوین و تالیف این رموز کفوز علوم و آداب و تصنیف فنون اهل فضل و خطاب اعلیٰ مجموعه کمالات انسانی و نسخه سعادات اهل معانی مشرف شد عنوانات متنوعه آنرا بر طبق منظومات مسطوره بشرف نظام خجسته فرجام منتظم گردانید و مقالات متعدده آنرا بر وفق این مرقومات مذکوره بسعادت اتمام فرخنده انجام رسانید **فصل اول از مقدمه**

**اول از مقاله اولی از کتاب** fol. 3 b

جواهر العلوم باب ۱ در علم خط باب ۲ در علم انشا

باب ۳ در علم شعر باب ۴ در علم قافیه باب ۵

در علم عروض باب ۶ در علم معاً و حل معیات  
 امیر حسین و بیان نغز باب ۷ در علم بدایع و صنایع  
 شعری و اظهار مضر باب ۸ در علم لطایف و مطایبات  
 باب ۹ در علم امثال و حکایات بر سبیل تشبیه  
 و استعارات باب ۱۰ در علم لغت و بیان واضح آن  
 باب ۱۱ در علم صرف باب ۱۲ در علم نحو  
 باب ۱۳ در علم معانی باب ۱۴ در علم بیان  
 باب ۱۵ در علم مغالطات منقوله و معقوله باب ۱۶  
 در علم عقاید باب ۱۷ در علم معرفت الهیات  
 باب ۱۸ در علم امور عامه باب ۱۹ در علم اهراس  
 باب ۲۰ در علم حکمت باب ۲۱ در علم منطق  
 باب ۲۲ در علم مناظره و آداب البعث بنظم  
 تعداد قسم دوم از مقاله اولی از کتاب

### جواهرالعلوم

باب ۱ در علم قصص الانبیا باب ۲ در معرفت  
 تاریخ ملوک فارس که قبل از عهد سید المرسلین  
 بوده اند باب ۳ در علم سیرالنبی و بیان معجزات

و ذکر معراج باب ۴ در معرفت و القات و غزوات  
 نبوی و بیان اوصاف خانه کعبه باب ۵ در معرفت  
 اوصاف و احوال جمیع خلفا باب ۶ در معرفت  
 تاریخ سلاطین که بعد از خلفا بوده اند تا  
 مهد بندگان حضرت صاحبقران باب ۷ در معرفت  
 تاریخ بندگان حضرت صاحبقران و اولاد و احفاد  
 بزرگوار ایشان باب ۸ در علم انساب باب ۹  
 در علم مقالات عالم باب ۱۰ در علم سیر و مقامات طبقه  
 اولی از اولیا باب ۱۱ در معرفت مراقبات و مقامات طبقه  
 ثانیه از مشایخ طریقت از خواجهای نقشبند و غیرهم  
 و بیان مقابر و مزارات انبیا و اولیا و بیان طرح و وضع  
 خانه کعبه باب ۱۲ در بیان عجائب المخلوقات از  
 امور اخروی و دنیوی—تعدادان قسم اول از مقالات  
 دوم از کتاب جواهرالعلوم- باب ۱ در تهذیب  
 اخلاق باب ۲ در علم تخلیه نفس از اوصاف ذمیه  
 باب ۳ از علم معاش در معرفت حقوق والدین و اولاد  
 باب ۴ در بیان معاملات با زوجات باب ۵ در معرفت

اداب استخدام باب ۶ در معرفت حقوق مالیک  
 باب ۷ در معرفت جیران باب ۸ در علم مجالس و  
 محاسن باب ۹ از علم آداب ملوک در بیان علم حقوق  
 رعایا بر ملوک باب ۱۰ در علم حقوق ملوک بر رعایا  
 باب ۱۱ در بیان معرفت جواهرنامه باب ۱۲  
 در بیان معرفت نرس نامه و بعضی از حیوانات باب ۱۳  
 در بیان معرفت قوس نامه باب ۱۴ در بیان معرفت  
 باز نامه و غیره باب ۱۵ در علم تشریح اعضا باب ۱۶  
 در معرفت کلیات طبی باب ۱۷ در بیان اسباب سته  
 ضروریه و ما يتعلق بها باب ۱۸ در بیان  
 علم نبض باب ۱۹ در بیان معالجات طبی  
 باب ۲۰ در بیان حیات باب ۲۱ در بیان علم  
 قرابادین یعنی معرفت ادویه مفردة و مرکبه  
 به ترتیب حروف تهجی باب ۲۲ در امراض همین  
 تعداد قسم دوم از مقاله دوم از کتاب  
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 اربعه باب ۲ در علم مناکحات و تعلیقات -

باب ۳ در علم معاملات باب ۴ در معرفت عقود  
 و شهادات و مناسب بهذه المسطورات باب ۵ در  
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 و متفرقات (مشمول بر مباحث و قضایا و مجالس) باب ۸  
 در علم صکوک و قبالحجات باب ۹ در علم محاضر و  
 دعاری باب ۱۰ در علم سجلات باب ۱۱ در علم  
 فتوی باب ۱۲ در علم اصول فقه باب ۱۳ در علم احتساب  
 باب ۱۴ در علم صید و اصطیان و حلیت و حرمت اکثر  
 حیوانات باب ۱۵ در علم سنن و احکام باب ۱۶  
 در علم آداب طعام باب ۱۷ در معرفت امور مباحه  
 باب ۱۸ در معرفت فوائد متفرقه و لطائف مجتمعه فقهیه-  
 باب ۱۹ در علم موعظه و نصایم تعداد قسم اول  
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 در علم تفسیر و حل الفاظ مشکله قرآنی باب ۲ در علم  
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اوران لتکویه و ترجمه قصیده برده بنظم و حزب البصر  
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 باب ۷ در معرفت قواعد و اصطلاحات صوتیه باب ۸  
 در علم سلوک باب ۹ در علم توحید و مراتب مکاشفات  
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 مقامات و مراتب آن باب ۱۲ در علم حقیقت تعداد  
 قسم دوم از مقاله سیوم از کتاب جواهرالعاوم  
 باب ۱ در معرفت تقویم شمسی و قمری و اختیار ساعات  
 باب ۲ در معرفت استخراج تقویم و شبکه نجومی  
 باب ۳ در معرفت احکام نجوم باب ۴ در علم  
 هیئت باب ۵ در علم اضطراب و بیان صنعت آن  
 باب ۶ در معرفت کرة افلاک باب ۷ در معرفت  
 اقالیم سبعة باب ۸ در علم صور کواکب باب ۹  
 در معرفت مسالك و ممالك عالم باب ۱۰ در علم  
 تکسیر باب ۱۱ در علم اعداد و ف باب ۱۲

در علم حروف باب ۱۳ در علم جفر جامع  
 باب ۱۴ در علم طلسمات باب ۱۵ در علم  
 نیرنگات باب ۱۶ در علم کیمیا باب ۱۷  
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 مساحت و جر اثقال و بیان مبصرات باب ۲۴ در  
 علم استیفا باب ۲۵ در علم قیامت باب ۲۶  
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 و علم شانه و طالع مسله و معرفت تفال و تطیر و امثال  
 آن باب ۲۸ در معرفت طالع موالید و زایچه طالع  
 باب ۲۹ در معرفت اشکال افلیدس باب ۳۰  
 در علم متوسطات باب ۳۱ در علم موسیقی باب ۳۲  
 در علم دم و وهم که حکماء هند درین علم کتب  
 معتبره تصنیف نموده اند باب ۳۳ در علم



شظرنج کبیر و صغیر و حلیت و حرمت آنها بملکین  
و بیان ضمایر خاتمه در علامات قیامت و احوال آخرت -  
باب اول از قسم اول از مقاله اولی از کتاب  
جواهر العلوم - در بیان علم خط مشتمل بر شش  
مصل - فصل اول در تعریف خط بدانکه خط  
عبارتست از معرفت تصویر کلیات و تصویر ترکیبات از  
حروف مفردة و اصول تهجی و کیفیت صنایع و اوصاف آن  
باعتبار صنعت کتابت و صفت خطی و این صنعتیست که حروف  
تراکیب غرایش مفاتیح کنز مرادات دو جهانی  
است.....الح

In the abovequoted preface of the author several points are of special interest, of which the following deserve notice :

1. The work was the greatest and most important literary undertaking in Humāyūn's reign.
2. The author's idea of writing an Encyclopædia in that age, with the object of presenting it to a Mughal emperor in India, and not to any other Eastern monarch of a neighbouring country, is significant, and throws ample light on the literary taste of, and patronage shown by, the Mughal rulers.
3. The then prevailing system of writing chapters and headings in red ink, with

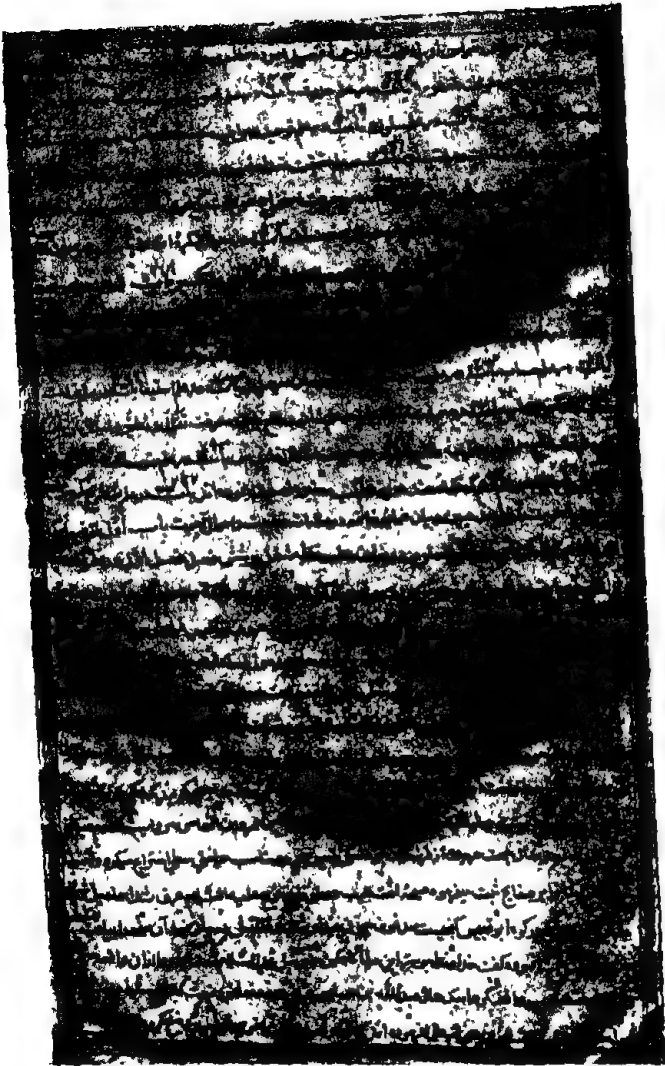


FACSIMILE OF THE TITLE PAGE OF  
"JAWĀHIR UL 'ULŪM HUMĀYŪNĪ."

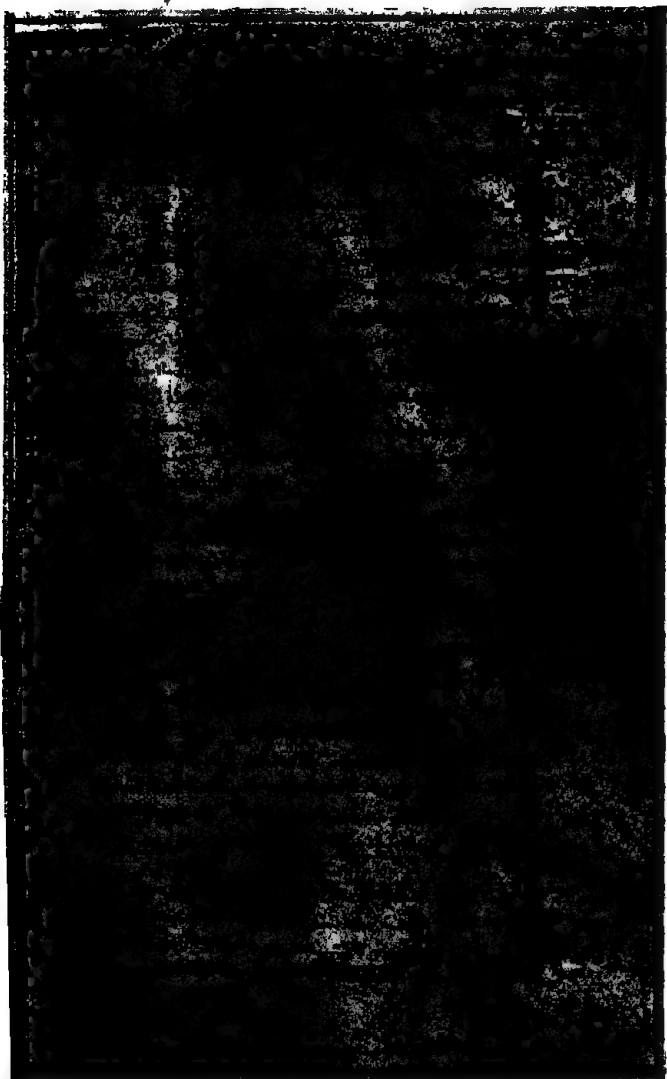
[Author's family possession]



FACSIMILE OF FOLIO 1b.



FACSIMILE OF FOLIO 3b.



FACSIMILE OF FOLIO 813B.  
[*Last page of MS*]

the number of page indicated on the top of each in black ink, is somewhat peculiar, though at the same time very simple (*vide facs.* of fol. 3b).

4. The exceptional command and patience of a copyist to write out such a voluminous work in absolutely one hand and one style from the beginning to the end, with distinctive accuracy, elegance, and neatness, is an important feature of the time, and shows the height of excellence achieved in the art of calligraphy. Also, their mode of crossing and correcting mistakes by enclosing the rejected portion with ' inserted in the beginning, and ' at the end, is indicated in facs. fol. 1b.
5. The subjects discussed in the work, constituted علوم متعارف (current sciences), which were commonly taught in the educational institutions in those days, and formed the main basis of learning.
6. Arabic characters were generally employed in writing books of Persian language, and specially in literary and scientific books. Even the poetical works of standard poets were all written in *naskh* (Arabic characters); while Persian characters (*nasta'liq*) were more commonly used in works of less important character, and light literature such as State documents, foreign correspondence, *firmāns*, and official and private letters.

The reason of composition is given by the author in the following words :

و در همه حالات و جمیع اوقات بخدمات حضور  
قیام مینموده پس بخطاطر این خطور کرد که تیمنا و  
تبرگا حالات و معاملات را بطریق یادداشت بقدر  
فراست خود..... تذکره نماید

And in all circumstances and at all times he had stayed in the service of his Majesty ; so it occurred to his mind that he should record, as a memorandum and a boon and a blessing, the events and anecdotes, according to his own intellectual capacity.

He entered Humāyūn's service as an ewer-bearer at a very young age, and attended him faithfully during his reverses and flight from Hindūstān. Though not a very learned man, he is the author of a very important work which is of special historical value as being a faithful and unbroken record of Humāyūn's private life during his exile. It was undertaken long after Humāyūn's death in the year 995 A.H.<sup>1</sup>

<sup>1</sup> Ibid., fol. 2a.

<sup>2</sup> Tazkirat ul Waqī'at, B.M. MSS. Add. 18, 711, fol. 2b. A copy of this work (inferior to the B.M. Codex) is also in the I.O. Library.

For a critical estimate of Janhar see Raverty's article in the J. R. A. S.

A summary of its contents is given below :

- I. Humāyūn's fight with Sultān Bahādur Gujārātī, and the conquest of Gujārāt.
- II. His contests with Shēr Shāh, and temporary victory and occupation of Bengāl.
- III. Subsequent attack by Shēr Shāh and Humāyūn's defeat; his pluck while crossing the river; help given by a water-carrier who was afterwards made to sit on the royal throne at Āgra for half a day (*du sū'at*),<sup>1</sup> in reward for his signal service.

<sup>1</sup> A "sū'at" ساعت should not be understood in the strict sense of an hour. The day was then divided, as it is now, into four 'sū'at' or 'gharī' (also known as 'pās' or 'pahīr.') Gulbadan Begam calls these divisions by the last name. Cf.—

تا سه پهر شب مجلس بود..... بعد از سه پهر حضرت آسایش

فرمودند

[Humāyūn Nāma, p. 87.]

These divisions of time were essentially Indian and had puzzled Babur greatly. The above statement that the day was divided into four 'sū'at' is supported by Farishta also, who, in this instance, interprets 'du sū'at' into half a day. Cf.—

وعدة فرمود که پادشاهی نیمروز را بعد از رسیدن پاکر به تو

ازانی دارم چنانچه همان قسم بماند آمد

[Farishta, Vol. I, p. 407.]

It may however be noted that Gulbadan Begam differs from both Jauhar and Farishta, and declares that the menial sat on the throne for two days. Cf.—

تا دو روز بنی تمام پادشاهی دادند

[Humāyūn Nāma, p. 44].

'sū'at' also means a watch.



IV. Humāyūn's further reverses due to the hostile attitude of his brothers.

V. His flight to Persia ; reception by Shāh Tahmāsp ; the latter's evil designs against Humāyūn, and their aversion through the timely intervention of Bahrām Mirzā's sister ; help given to Humāyūn by the Shāh ; conquest of Cābul ; recruitment of soldiers for the attack on Hindūstān ; death of Shēr Shāh ; Humāyūn's entry into Āgra.

VI. His last days and death by an accidental fall from the staircase of his palace at Delhi.

The style is generally simple and unadorned though at places he has, in conformity with the practice of the times, indulged into rhetorical expressions, probably to make a display of his knowledge, and inserted various quotations from the Qur'ān and the works of Persian poets.

Like Jauhar, he too was in the retinue of Humāyūn during the latter's flight from Hindūstān,

and wrote a work entitled '*Tārīkh i*  
Ba Yazid. *Humāyūn*' at the request of Akbar.

The author's own version as to this undertaking is as follows :

چون جم جاہ جلال الدین محمد اکبر بادشاہ  
فرمودند از بندہ ہائے درگاہ ہر یک را کہ سلیقہ تاریخ

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<sup>1</sup> *Tārīkh i Humāyūn*, I. O., MSS., 223, fol. 1b.

باشد نویسد بلکه از ایام سلطنت حضرت جنت آشیانی  
 همایون پادشاه اگر کسی را در خاطر چیزی مانده  
 باشد در آن درج نمایند و بنام نامی ما تمام سازند و این  
 پروانه را نواب شیخ المشایخ شیخ ابوالفضل ولد  
 شیخ مبارک به بایزید بے بضاعت رسانید -

Since Jalāluddīn Muhammad Akbar Pādishāh of Jamshīd's dignity said, "Every one from among the servants of the court who possess an aptitude for history may write it, nay, from the reign of Humāyūn Pādishāh, if any one has any events in his recollection, they (he) may insert them therein (history), and conclude it in my Majesty's name." And this royal mandate was conveyed to humble Bā Yazīd by Nawāb *Shaikh ul Mashā'ikh* Shaikh Abul Fazl, son of Shaikh Mubārak.

The work is almost similar to Jauhar's in diction and style and is full of many interesting incidents of Humāyūn's and Akbar's private lives. It was undertaken at Lāhore in the year 999 A.H., when the author was feeling the infirmity of old age.<sup>1</sup> A most important piece of information contained in the work is the list of scholars and sundry notable officers who accompanied Humāyūn from

<sup>1</sup> Cf. the statement :

و چون ایام جوانی گذشته و ایام پیری درآمده بود و حافظه را فرست

چندانی نمانده... الخ [Ibid.]

Persia, Cābul, and other territories, on his way back to Hindūstān.<sup>1</sup>

His real name was Shaikh Nizām. He entered Humāyūn's service on his second entry into Hindūstān.

Maulānā Zamīrī Bilgrāmī.

He is said to be an excellent poet of Humāyūn's court, and wrote several 'masnawīs' and 'qasā'id' of which some he dedicated to the emperor. He died at an advanced age in 1003 A.H., and the chronogram of his death was found by one Nawāb Mubārak Khān of Delhi in the words 'اَه نِزَام' ('āh āh Nizām). It is a happy coincidence that a poet of the same name also lived at the court of Shāh Tahmāsp Safawī, and was reckoned among the leading poets of his day. Besides his numerous 'qasā'id' in praise of the Shāh, a custom which very curiously prevailed both in India and Persia, and was a common feature of the two courts, he wrote several 'masnawīs' of which the following were well-known :

- (i) *Wāmiq wa 'azrā*.
- (ii) *Nāz wa Niyāz*.
- (iii) *Afsāna i Bahār wa Khizān*.
- (iv) *Lailā wa Majnūn* (also called "sar guzasht i Majnūn").
- (v) *Jannat ul Akhyār*.
- (vi) *Sikandar Nāma*.

He also left two 'diwāns' entitled 'sahā'if i 'amal' and 'Iqd i la'ālī,' consisting mostly of 'qasā'id' in praise of the Shāh; and 'ghazal' and 'rubā'ī' in

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<sup>1</sup> Ibid., fols. 72b—76a.



خود را ما چنانکه نبودې نمود<sup>۱</sup>

افسوس آنچه چنانکه نمودی نبود<sup>۲</sup>

Thou hast shown thyself to us in the form  
that was not thine,  
Alas, the manner in which thou hast shown  
thyself thou wast not.

باما گره چو غنچه در ابرو نگند<sup>۲</sup>

با غیر لب چو بسته خندان کشود<sup>۳</sup>

In association with us thou hast cast a knot,  
like a bud, in thy eye-brow,  
In company with others thou hast opened the  
lip like a smiling pistachio.

آم که ممالك سخن ملک من است<sup>۳</sup>

صراف خرد صیر فی سلك من است

دیباچه کن ز دفتر من ورقیست

اسرار و کون در سر کلک من است

I am such that the dominion of speech is my  
property,  
The banker of Wisdom is the tester of my  
string of pearls ;  
The preface of *Existence* is a leaf from my  
book,  
The secrets of both the worlds are on the  
point of my pen.

He wrote a versified translation of the famous  
Hindi work '*Sanghāsan Battisi*' entrusted to his care

<sup>۱</sup> Ibid

<sup>۲</sup> Ibid.

<sup>۳</sup> Ibid.

by Akbar. It remained unfinished when he left India in 980 A.H., for Cābul, where he died soon after. His poetic powers and erudition may well be judged by the fact that Faizi was his pupil and was brought up and trained by him. When the Khwāja took leave for Cābul, Faizi found the date of this event in the words 'دام الله' which are used for no less respectable a person than one's father or guardian. One of his marvellous compositions is a 'qasida' which he wrote and presented to Akbar on the occasion of Jahāngīr's birth in 977 A.H. It was considered as a masterpiece of surpassing skill ever designed by any one before him. The author himself seemed proud of its production, and challenged his colleagues (in the 13th verse) saying that no one from among the court poets could bring as a present anything better than that. It is so arranged throughout that the first hemistich of every line gives the year of Akbar's accession to the throne, while the second does that of Jahāngīr's birth. This shows the progress made in the art of chronogram so ardently taken up under the Mughal patronage :

المجد الكبد از بی جاه و حلال شهر بار<sup>1</sup>  
گوهر مجید از محیط عدل آمد در کنار

<sup>1</sup> Akbar Nāma, Vol. I, p. 348

NOTE —The same with a high tribute of praise has been produced by Jahāngīr, with slight variants, in his Tuzuk, p. 3, 'Aligarh, 1864. Cf. his remark

اما خواجه حسین مرادی از قدرت طبع وحدت فهم تصیده گفته که  
کارنامه سغورزان توان دانست

طائرے از آسمان حاہ و حود آمد فرود  
 کوکیے از اوج عز و ناز گردید آشکار  
 گلبنے اینگونه نمودند بر دور چمن  
 لاله زینگونه نکشود از میان لاله زار  
 شان شد دلہا کہ بازار آسمان عدل و دان  
 باز دنیا زنده شد کز مهر ایام بہار  
 آن ہلال برج قدر و جود و حاہ آمد ہر دو  
 و ان نہال آرزوے جان شاہ آمد بہار  
 شاہ اقلیم و ما سلطان ایوان صفا  
 شمع جمع ببذلان کام دل امیدوار  
 عادل کامل محمد اکبر صاحبفرمان  
 پادشاہ نامدار کام حوے و کامگار  
 کامل دانای قابل اعدل شاہان مدہر  
 عادل اعلای عاقل بیعدیل روزگار  
 سایہ لطف الہ آن لائق ناج و نگین  
 پادشاہ دین پناہ ان عادل عالم مدار  
 مجلس ویرا ساء چارمین دان ہود سوز  
 موکب ویرا سماک رامع آمد نیزہ دار  
 فیہ برج و حودے گوہر دریائے جود  
 از ہوائے اوج دلہا شاہ باز و جاں شکار  
 پادشاہا سلک لولوی نفیس آوردہ ام  
 ہدیہ کان گرامی باز جویاں گوشدار

کس نیارد هدیه زمین به اگر دارن کسے  
 هر که آرد گو بیا چیزے که دارن گو بیار  
 مصرع اول زوے سال جلوس پادشاه  
 از دویم مولود نور دیده عالم برآر  
 تا بود باقی حساب روزهای ماه سال  
 و ان حساب از سال و ماه و روز و دران پایدار  
 شاه ما پاینده بان و باقی آن شهزاده هم  
 روزهای بیک حساب و سالهای بیشمار

The work is different from Khwāndāmīr's *Humāyūn Nāma*, already noticed under Bābur. It was

An unknown poet, author of an epic poem, *Humāyūn Nāma*.

not written during Humāyūn's lifetime, but after his death by an unknown poet of his or his successor's court. This is evident from the fact that Humāyūn is nowhere mentioned by name but by his posthumous title '*jannat āshyanī*' while Akbar is mentioned as the ruling monarch. It is written after the style and metre of Firdausi's *Shāh Nāma* commencing with the verse:

شعے خاطر م بود فارغ ز خواب  
 دل از نور اشراق شد کامیاب

Eight folios in the beginning and many at the end after 65b are missing. The author has attempted to follow Firdausi closely and to identify himself with him in the subject-matter. This is

<sup>1</sup> Or. 1797, B.M. MSS., fol. 9a.



perhaps the first instance in the literary history of the Mughals in India that the idea of writing an epic poem on the lines of Firdausi's *Shāh Nāma* and to idolise his hero, struck to a poet of Humāyūn's court. It is a valuable historical narrative of Humāyūn's and his predecessors' battles and conquests which are described in a language sufficiently worthy of the theme. A summary of its contents is as follows:

- I. Timūr's successors up to Humāyūn.
- II. Bābur's expedition to India, and his victory over Sultān Ibrāhīm Lodī at Pānīpat.
- III. Bābur's illness. News carried to Humāyūn and his hurrying to Āgra. Bābur's declaration of his successor in Humāyūn, and his death.
- IV. Humāyūn's coronation followed by a general feast. Great rejoicing in the country. Rich gifts given, and robes of honour conferred.
- V. His battles with Sultān Bahādur Gujarātī and Shēr Shāh. The latter's counter-attack and Humāyūn's defeat and flight across Sindh. Birth of Akbar at 'Umarkōt.
- VI. His activities in Turkistān, Qandhār, and Cābul. His fight with Kāmran. Defeat and pardon of the latter.
- VII. Humāyūn's taste for astrology and his prophecy regarding Akbar's future greatness.

VIII. His second expedition to Hindūstān. His battles with the Afghāns and Sikandar. Humāyūn's victory and accession to the throne.

The author has at places imitated Firdausi so closely in loftiness of expression, beauty of language and daintiness of similes that it is sometimes hard to distinguish which is which. He must be a great poet indeed from among the very best poets of Humāyūn's or Akbar's reign.<sup>1</sup> Some of his lines by way of sample are quoted below from the B. M. codex :—

Lines on Humāyūn's communication and fight with Sultān Bahādur Gujarāti :—

شیدم ز دانا دلے هوشمند  
که عاقل نخواهد نکس ناپسند  
خصوصاً باقوام و خویش و نبار  
که نقصان ایشان بود ننگ و عار

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<sup>1</sup> Shibli on the alleged authority of Badāʿunī states that Nazrī, the famous lyric poet of Akbar's reign, had undertaken to write an epic poem entitled "Shāh Nāma i Humāyūnī," which remained unfinished, at the suggestion of Bairām Khān [Shi'r-ul-'Ajam, Vol III, p. 4]

I was unable to discover the reference in Badāʿunī, under both Nazrī and Bairām Khān Shibli has evidently confused Nazrī, with Manzari, a less important poet, who, according to Badāʿunī had undertaken the task. [Vide Vol. III, pp. 340-41] Badāʿunī has also quoted one verse as sample which I could not find in the B. M. codex.

هماره همایون عزت شعار  
 نمی خواست عالی بخت و تبار  
 فرستاد سوره بهادر پیام  
 که بادا ترا عیش و عشرت مدام  
 بفرمانروائی شدی سرفراز  
 بتقویت شاه دعلی طراز  
 یقین نعمت از شکر افزون شود  
 ز ناشکری از دست بیرون شود  
 اگر سر تو پیچی ز فرمانبری  
 تو بینی سرانجام این داوری  
 من از حسن الطاف کردم پیام  
 تو دانی دگر بعد ازین والسلام  
 بهادر چو این نامه را کرد گوش  
 در آمد چو نابظران در خروش  
 بگفتا بمشای نویسنده این جواب  
 که آتش فرورن ز دریای آب  
 چو فارغ شد از هر طرف عرض داشت  
 بنوک زبان تکلم ادبار کاشت  
 بهادر چو بسیار مستی نمود  
 بنا گفتنیها زبان بر کشود  
 بفرمان شاه زمین و زمان  
 جهانی بتادیب او شد روان

بر آمد فرمود روا رو به  
 به مند و رسیدند هر دو سپاه  
 در دریاے لشکر بقصد مصاف  
 بمکین گرو پرده از کوه لای  
 بدنه ساقیا باده از جام هوش  
 که هر کس از و جرعه کرد نوش  
 شهنشاہ انجم به نیلی حصار  
 در آمد چو از هیبت کارزار  
 فلک پرده از اطلس شب کشید  
 پشم مشورت شاه خلوت گزید  
 سران سپه جیله جمع آمدند  
 چو پروانها گرد شمع آمدند  
 که شمع که خورشید رفعت حباب  
 به پروانگی یافت از رے خطاب  
 سپهر سخا شاه دریا نوال  
 که در وصف او ناطقه ماند لال  
 سحاب کرم را در بار کرد  
 جہاں را بر از در شہوار کرد

Lines on Humāyūn's march from 'Irāq to Qandhār, and the capture of its fortress.

۱ سحرگه که خاقان خاور سپاه  
 برآمد ازین نیلگون بارگاه

<sup>1</sup> Or. 1797, B.M. MSS., fol. 25a.  
F, 15

چو انجم ازیں چرخ نیلوفری  
 نہ عسکر بجھا ماند و لے عسکری  
 و لیکن بہ قلعہ در آمد براغ  
 دل خلق را سوخت مانند داغ  
 چو قلعہ ہاں ترک سرکش فتاد  
 خرد گفت در قلعہ اتش فتاد  
 ولے آنچہا آتشی ہر فروخت  
 کہ مانند دشمن دل دوست سوخت  
 بساں خزینہ دلیفہ تمام  
 شدی مجلس آراے ہر خاص و عام  
 خزینہ خرابات سان شد خراب  
 زر سرخ ہر سو رواں چوں شراب

## CHAPTER IV

The greater part of Humāyūn's reign was unsettled and chequered with misfortunes and exiles. The extent of progress made by Urdū in his

Progress of  
Urdū in Humā-  
yūn's reign.

reign is hardly ascertainable due to the scantiness of material, but there could be no doubt that the same

was progressing steadily in the whole of Upper Hindūstān, including the Punjab and the Gujarāt. The appearance of Hindi-Persian poets in increasing numbers is a good testimony of the gradual hold of Hindi over Persian, and their mutual growth and free play with each other. An evidence of same is to be found in the talk of a parrot which was captured by Humāyūn in his fight with Sultān Bahādur Gujarātī. When Humāyūn led an attack on Mālwa in 942 A.H., Sultān Bahādur, better known as Bahādur Shāh, at the advice of his faithless General Rūmī Khān, unwisely took refuge in the fort outside the city, instead of meeting his enemy face to face in battle. The siege lasted for several weeks till at last Humāyūn's officers, who had secretly won over Rūmī Khān to their side, began to intercept the supplies of food sent to Bahādur Shāh which weakened the position of the besieged a great deal. In addition to this treachery, Rūmī Khān one night caused his men to set fire to the royal magazine, and this was followed by an attack from Humāyūn's troops who eventually entered the fort unmolested. Thus Bahādur Shāh was overcome

and fled to Gujarāt for his life. He had a favourite bird—a tūti which repeated what it heard like a human being. When it was brought to Humāyūn in the open court, Rūmī Khān also was invited by the king to be present. On Rūmī Khān's entering the court, Humāyūn courteously said, "خوش بیاید رومی خان" (welcome Rūmī Khān). The bird hearing his name screamed aloud

A parrot uttering an Urdu phrase.

"بہک پاپی رومی خان نمکھرام بہک پاپی نمکھرام" (Tut Rūmī Khān, sinner, untrue to salt, tut sinner, untrue to salt). All amazed, and Humāyūn said :—

”چکنم رومی خان حیف کہ جانور است سزاوار  
عقوبت نیست الا زبانش از دھانش بر می کندم۔“

What can I do Rūmī Khān, alas, it is a bird, otherwise I would have pulled its tongue from its mouth.

The speech of the bird is a curious combination of Hindi, Persian and Arabic words, systematically arranged and put in a sentence.<sup>1</sup> This is perhaps the best example of Urdū that could be traced in the reign of Humāyūn, and serves to show how people were accustomed to talk in their homes and on private occasions. Of the many

<sup>1</sup> *Mir'āt-i Sikandarī MSS.*, dated 1087 A H, fol. 107a

<sup>2</sup> *Ibid.*, fol. 108b

<sup>3</sup> *Ibid.*

<sup>4</sup> *Phit* and *Pāpī* are Hindi, and *namak* Persian, compounded with *harām*, Arabic. Also cf. a similar instance of a parrot speaking Persian cited under Bābur. [*Supra*, p. 76.]

poets cited under Humāyūn, Badā'uni has referred to some who composed both in Hindi and Persian. On the same authority we learn that their hybrid composition had found complete favour with the gentry and on several occasions sung before Humāyūn. Thus the already existing relations between Hindi and Persian had drawn closer and more friendly under Humāyūn than under Bābur. Both the Hindūs and the Muslims now appear to have publicly given up their prejudices not only in the cultivation but also in the use of each other's literature. The Muslims though from the very beginning showed no such bias in the acquisition of Hindi language, yet they had not taken to do it so freely as they did now. The Hindūs too in their turn, owing to their unavoidable social and political relations with the Muslims, were doing the same. The Rājput Princes and the Hindū Rājās, for holding necessary communications with the Muslim conquerors, kept at their courts a special staff well-equipped to deal with the original Persian documents. In certain cases where the papers were of a confidential nature, the Rājās themselves used to attend to them. Similarly the Muslims behaved and kept a competent staff

A definite advance made by Urdu, under Hindu-Muslim cultivation of each other's literature.

Faked Hindi letters of Rājās to Shēr Shāh, and their supposed replies in Persian from the latter,

ready at hand to cope with Hindi correspondence. A good instance of the Rājās' writing to Shēr Shāh fictitious letters in Hindi with their forged replies in Persian, which were purposely



thrown in the way of Rājā Māldeo, as a trap, and picked up and read by the latter personally, is to be found in the following:—

راجہا فرصت یافته نزد شہر شاہ آمدند و بمشورت  
شیر شاہ کتابات از زبان امرائے مالدیو بخط ہندی  
بشیر شاہ نوشتند کہ ما بنا بر ضرورت دریں مدت  
اطاعت مالدیو میکردیم..... ہرگاہ لشکر ظفر اثر اسلام  
نزدیک برسد ما از راجہ مالدیو جدا شدہ بموکب  
ہالی ملحق میگردیم و بر وفق ہمارا مکاتیب نیز از  
زبان شیر شاہ نوشتند کہ انشاء اللہ تعالی بعد از فتح  
و مغلوبیت مالدیو شما را معزز و مکرم داشتہ جمیع اطاع  
موروئی آہو اجداد شما را بشما ارزانی میدارم..... پس  
آن کتابات مزور را بلطایف الحیل بدست مالدیو  
انداختند و مالدیو کہ ہمیشہ از زمینداران و امرائے  
خون اندیشہ و دغذغہ در خاطر داشت از مطالعہ  
مکاتیب ہراسان شدہ..... و کونہیا و دیگر امرائے  
او ہر چند نصیحت کردند سودمند نیفتاد -

The Rājās obtaining opportunity came to Shēr Shāh, and in consultation with him wrote letters to him from the tongue of the *Umarā* of Māldeo in Hindi script, saying, "We through necessity did homage to Māldeo up till now. When the victorious army of Islām will reach near, we, having separated ourselves from Rājā Māldeo, will join your

<sup>1</sup> Farišta, Vol. I, pp. 426-427.

Majesty's forces." And in accordance with these letters they also wrote from the tongue of Shēr Shāh stating "God willing, after our victory and subjection of Māldeo, I will hold you in honour and esteem, and will reinstate you in all your ancestral possessions." Thereafter they made those false letters fall through clever devices into the hands of Māldeo. And Māldeo who always entertained fear and anxiety in his heart against his Zamīndārs and *Umarā* got terrified on perusing those letters and Kūnhaiyā and other nobles, however much they counselled him, it proved of no avail.

As a result of this harmony and interalliance, Muslim poets of Hindī language on the one hand, and Hindū writers of Persian on the other, sprang up in ever so large numbers under the patronage of the later Mughal emperors.

Growth of Muslim poets of Hindī language and Hindu writers of Persian prose and poetry.

During Humāyūn's absence from India the same feature prevailed in the reign of Shēr Shāh, and the number of such poets as composed both in Hindī and Persian kept multiplying. The Muslim interest in Hindī literature under Shēr Shāh is evidently more marked than before, due perhaps to his own predilections for Hindī. The appearance of a renowned poet of Hindī language, Malik Muhammad Jā'isi, who is described under Shēr Shāh marks a new era in the history of Muslim lore in India. It is a notable

- " departure from the old customary traditions of mixing Hindi with Persian, for his poems were composed in terse Hindi almost to the exclusion of Persian vocabulary.
-





SHER SHĀH SEATED ON HIS THRONE

[ From an album of Pathān kings ]

## CHAPTER V

A portion of the period of Humāyūn's rule is covered by Shēr Shāh who held undisputed sway of Hindūstān for five years during

Shēr Shāh :  
his name and  
parentage. Humāyūn's exile. His real name was Farīd, and his title '*Shēr Khān*' which

was conferred upon him by Sultān Muhammad, ruler of Behār, due to the extraordinary valour shown by Farīd in killing a tiger. On his defeating Humāyūn and ascending the throne at Delhi, he changed '*Shēr Khān*' into '*Shēr Shāh*.' His grandfather, Ibrāhīm Sūr, had come down to India from Afghānistān in the reign of Sultān Bahlōl Lōdī, and served under him in various capacities. After Ibrāhīm's death, his son Hasan Sūr took service under Jamāl Khān, an influential noble of Sikandar Lōdī's court, and received as '*jāgīr*' the important '*parganās*' of Sahsrām and Khawāspūr which remained for long a bone of contention between Farīd and his brothers.

In his early youth he had left his home, through domestic unpleasantness, for Jaunpūr, where he

His literary  
attainment  
and patronage  
of letters. busied himself in the pursuit of knowledge, and acquired a taste for history and literature. He studied Arabic

grammar up to '*Kāfiya*' and sundry works of Persian poets like Sa'dī and Nizāmī ;

فرید بتقریب نامهربانی پدر و خصومت برادران جدا شده ترک نوکری جمال خان نموده چندگاه در جونیپور به تحصیل علوم و کسب کمالات میگزرانید تا آنکه کتاب کافیہ را باحواشی و دیگر مختصرات خواند و از کتب سواد گلستان و بوستان و سکندرنامہ و غیر آن نیز استحضر گرفت و پیرامون خوانق و مدارس گشته در صحبت علما و مشایخ کبار آن دیار بہ تہذیب اخلاق مشغول شد -

Farid due to the unkindness of his father and the enmity of his brothers, having separated from them, and resigned his service under Jamāl Khān, passed some time at Jaunpūr in gathering knowledge and the acquirement of perfections, till the time he read '*Kāfiya*' with commentaries and other compendiums. And he also read the *Gulistān*, *Būstān*, and *Sikandar Nāma* and other works besides, and having approached monasteries and schools, he busied himself in the purification of morals in the society of the learned and the great Shaikhs of that locality.

و در فن تاریخ نیز باوقوف شد -

<sup>1</sup> Badā'uni, Vol. I, 357

Also, refer Qānūngō's life of Shēr Shah.

<sup>2</sup> Tazkira i Bagh i Ma'āni (bound with Nafai's ul Ma'āsir), B.M.MSS., Or. 1761, fol. 126a.

And in the branch of history as well he became conversant.

Like his predecessor, Sultān Sikandar Lōdī, he patronised the students of Arabic and Persian litera-

A young student of Arabic rewarded by Shēr Shāh for correct answers to questions on Arabic grammar.

ture, and attached great importance to educational merit in all public services.

In his official and private life he had scholars and poets constantly attending him' and was fond of listening to their literary discussions and partici-

pating in same. Once a Qāzī of his court, who was accompanied by a young student, came to see him. The keen interest evinced by the latter in the youth and the patronage shown to him is described as follows :

حوانی باقاصی همراه - شیرشاه از قاضی پرسید  
که این همراهی شما میدادم که خویشی بشما داشته  
باشد اما هیچ فصاحت هم دارن قاضی گفت طالبعلم  
است کافیه میتواند شیرشاه چون کافیه را با حواشی  
درست بخطاطر داشت ازان طالبعلم پرسید که عمر  
منصرفست یا غیر منصرف طالبعلم عرض نمود که غیر  
منصرفست شیرشاه فرمود که بچه دلیل طالبعلم از روی  
فهمیدگی بدلائل معقولی جواب هوشمندانه بدان

<sup>1</sup> Cf. [Tarikh-i Shēr Shāh khud Muallim ba Ulama wa Mushaykh Mi Murod. Dā'udī, B.M. MSS. Or 197, fol. 77a.]

Also Cf. Bāgh-i Dār-i Gulistan-i Aqāsi Karam wa Mushaykh Muallim Bayasteh Ma'āni, ut supra].

<sup>2</sup> Ibid., fol. 80a.



شیرشاه فرمود که پانصد بیگه زمین و پانصد روپیه نقد باو بدهند طالبعلم عرض نمود که بنده يك قابليت ديگر هم دارد شیرشاه فرمود که کدام قابليت است گفت حافظ کلام رباني ام شیرشاه فرمود که پانصد بیگه و پانصد روپیه ديگر نوي بيفراييد مقارن آن حالت از طالبعلم پرسيد که موافق قابليت خود معاش و زر نقد يافتي عرض نمود که بله يافتم کرم پادشاهانه نيافتم شير شاه فرمود که پانصد بیگه زمین و پانصد روپیه نقد ديگر بيفراييد -

A youth accompanied the Qāzi. Shēr Shāh asked the Qāzi, "I presume that this comrade of yours bears some relationship with you, but does he possess any merit also"? The Qāzi replied, "The youth is a student, and reads '*Kāfiya*.' Shēr Shāh, since he had retained in his recollection the '*Kāfiya*' with its correct commentaries, asked that student, "Is '*Umar munsarif*' or '*ghair munsarif*'?" The student replied, '*ghair munsarif*.' Shēr Shāh said, "With what argument?" The student gave an intelligent answer with his arguments based on logical reasoning. Shēr Shāh ordered that 500 '*bigah*' of land and 500 rupees cash be given to him. The student said, "I possess one more merit." Shēr Shāh asked, "What is that?" The student replied, "I retain in my memory the Divine book." Shēr Shāh ordered that

500 'bigah' and 500 rupees more be added to his share. Simultaneously with that, he asked the student, "Did you get the means of living and the cash money according to your merits?" The student replied, "Yes, I got them, but I have not yet received the generosity of the king." Shēr Shāh ordered that 500 'bigah' of land and 500 rupees cash more be added.

He had a good taste for poetry and composed verses both in Persian and Hindī under the pen-name 'Farīd.' The following Persian verse of his own composition was his monogram which he got inscribed on his seal.

His taste for  
Persian and  
Hindī poetry.

شع الله باقي ترا باد دايم  
بمان شير شع بن حسن سور قايم

God keep thee king for ever,  
Live in peace Shēr Shāh, son of Hasan Sūr.

On one occasion when Humāyūn's army in a contest with Shēr Shāh was completely routed and many of the soldiers and notable officers were drowned in

: Farishta, Vol. I, p. 429

NOTE—The author of Tārīkh i Dā'udī puts the first hemistich as follows:

شع الله باقي بر او باد دايم

God, the king. (or, God, the Eternal King), may remain  
over him always

[Ibid, B.M. MSS, Or. 197, fol. 77a.]

the river while crossing same, Shēr Shāh composed a very opportune quatrain as follows :

خدایا توانا تو نگر توئی  
تواناے درویش پرور توئی  
فرید حسن را ہو شاہی دہی  
سپاہ ہمایوں بہاوی دہی

O God, Mighty and Rich art Thou,  
Thou art the Mighty Supporter of the poor ;  
Thou givest royalty to Farid, son of Hasan,  
Thou givest the army of Humāyūn to the fish.

In his composition he followed the current Indian style which was on the lines of flowery Persian.

۳ و شعر فارسی پرورش مردم ہندوستان گفتے

And Persian verses he composed after the manner of the people of Hindūstān.

He also composed verses in Hindī and was a patron of Hindī poetry. The chief Hindī and Persian poets of his court were respectively Malik Muhammad Jāi'sī (the author of Padumāwat), and Shaikh 'Abdul Hai, son of Shaikh Jamālī Kambūh.

There is a Persian-Arabic verse of his as follows :

<sup>1</sup> Tazkira i Bāgh i Ma'ānī (bound with Nafāis ul Ma'āsir)  
B.M. MSS., Or 1761, fol. 130a.

<sup>2</sup> Tarikh i Dā'udī, B.M. MSS., Or. 197, fol. 77a.

۱ ہا ما چہ کروں دیدی ملو غلام گیدی  
قولیست مصطفیٰ، الا خیر فی العیدی

With us what did Mullū do? the slave, the  
cursed,  
The Prophet has said, "There is no good in  
slaves."

He evinced good taste and fine poetic humour on many occasions. Once on being told that his beard had grown white, he replied that it was true, since he wore the crown towards the evening of his life.

He died while storming the fort of Kālinjar in 952 A.H., through the bursting of an enemy rocket which caused a fire in the magazine. The date of his death was found in the most suggestive phrase "ر آتش مرد" in the following chronogram composed by one of his court poets.

۲ شیرشاہ آنکہ از مہابت او  
شیر و بز آب را مہم میخورون

<sup>1</sup> Badaūnī, Vol I, p. 365.

NOTE.—Shēr Shāh had composed this verse on the occasion when Mullū Khān, ruler of Mālwa playing false, had one night surreptitiously disappeared from Shēr Shāh's camp, although the latter had shown him great favour and taken him into confidence.

Farišta attributes the second hemistich to Shaikh 'Abdul Hai who had composed it offhand to match with Shēr Shāh's first hemistich [Farišta, Vol. I, p 425.] The same is corroborated by Nizāmuddīn Ahmad : Tabaqāt i Akbarī, p. 281.]

<sup>2</sup> Farišta, Vol. I, p. 429.

از جهان رفت گفت پیر خرد  
سال تاریخ او ز آتش مرد

Shēr Shāh is he through whose terror,  
The lion and the goat drank water together ;  
He went away from the world ; old Wisdom  
uttered,

The year of his death, "from the fire he died."

Historians are unanimously agreed that Shēr Shāh was a just, wise, and capable monarch, and his reign was distinguished for peace and tranquillity. Badā'uni's and Farishta's estimate of Shēr Shāh Badā'uni congratulates himself on his birth having taken place in the reign of a just monarch like Shēr Shāh<sup>1</sup> in the following words which shower a most glowing tribute of praise that could ever be paid to any Muslim king :

و بحمد الله که در زمان ایچنین ملکی  
علیه السلام انا ولدت فی زمان الملك العادل تولد صاحب  
این منتخب در هفتم شهر ربیع الثانی در سنه سبع  
و اربعین و تسعمایه واقع شد -

And God be praised that in the regime of such a king as said by the Prophet (may peace be upon him), "I was born in the reign of a just monarch," the birth of the author

<sup>1</sup> This encomium of Badā'uni is significant since he had no word of praise for his own sovereign, Akbar, by whom he was patronised

<sup>2</sup> Badā'uni, Vol. I, p. 363.



TOMB OF SHER SHAH AT SASURĀM  
Dt. SHĀHĀBĀD, BENGAL.



of this 'Muntakhab' took place on the 17th of the month of *Rabi'us Sani* in the year 947 A.H.

Farishta holds the same view of Shēr Shāh's just and peaceful administration and says that he performed many deeds of public good in building *Cāravānsarās* for the Hindūs and the Muslims alike on the main roads from Bengāl to the Indus (a distance of 1500 *kōs*), and from *Āgra* to *Māndū* (a distance of 800 *kōs*), requisitioning them with plentiful supplies of food and provision, and making these routes perfectly safe for journey :

و در هر يك كروه سراے ساخته چاه و مسجد از  
خشت پخته و گچ پرداخته مؤذن و مقرئ و امامي مقرر  
نموده آنها را وظيفه معين كرده و در هر سراے يك دروازه  
طعام پخته و خام برائے مسلمانان و دروازه ديگر كذلك  
برائے هندوان مقرر نموده ..... و در عهدش امنيت  
بمرتبه بود كه متردين در صحرا و بيابان هر جا ميرسيدند  
از كالائے خود اندیشه نكرده بفرات مي غنودند گویند  
اگر زالي با سبدي پر از طلا در صحرا شبها خواب كردي  
حاجت پاسبان اصلا نمودي ..... اكثر اوقات خود را  
صرف كار خلاقی كردي و سر انجام سپاه و تيمار رعایا  
بواجبی نمودي و بر طريقه عدل و داد استقامت داشتی -

And at the end of every *kōs* he got built a *Sarāi*, a mosque, and a well, from lime and

<sup>1</sup> Farishta, Vol. I, p. 429.



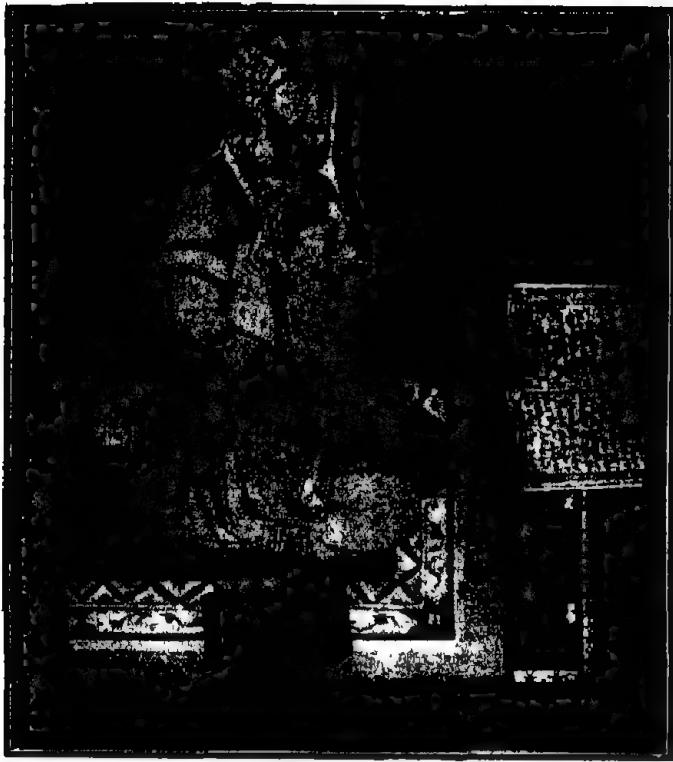
baked brick. He appointed a '*mu'azzin*,' a reader of the Qur'ān, and an Imām, and fixed gratuities for each of them. And in every *Sarāi* he fixed one gate for cooked food and rations for the Muslims, and another similar gate for the Hindūs. And in his reign such was the public security that travellers in jungle and desert, wherever they reached, went to sleep without apprehension for their property. It is said that if an old woman with a tray full of gold slept at nights in a desert there was no need for a watch at all. Often he devoted himself to public service and duly attended to the affairs of his army and the welfare of his subjects, and persevered in the path of equity and justice.

He is a most important poet of the court of Shēr Shāh. He combined the Sanskrit and Persian scholarship with poetic attainments, and was regarded as a Sūfi. He was patronised by Shēr Shāh whom he eulogised in his memorable Hindi poem, the '*Padumāvati*' which was a notable undertaking by a Muslim. It was

**Malik Muhammad Jā'is**  
a poet of  
epoch-making  
significance.

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<sup>1</sup> A woman of remarkable beauty, daughter of the Rājā of Ceylon, seized by the Rājā of Chittaur, and afterwards fell in possession of Sultān 'Alā'uddin Khiljī. Her story is also written in Persian poetry by one Hussain Ghaznawī. Another by Rāi Gobind Munshī. Also in Urdū verse by the joint efforts of Mīr Ziyā'uddin 'Ibrat, and Ghulām 'Alī 'Isbrat.



MALIK MUHAMMAD JĀ'ISĪ, THE RENOWNED  
POET OF SHER SHĀH.

[Kindly lent by Prof A Qasim Fāni, M A , Lucknow University.]



written in 947 A.H., in terse Hindī language occasionally mixed with Persian and easy Hindī words. The most curious thing was that he adopted Persian characters for his text, an event of epoch-making significance in the history of both Hindī and Persian literatures in India :

"Malik Muhammad is, we believe, the oldest poet of Hindūstān of whom we have any uncontested remains. The preservation of Padumāvati is due mainly to the happy accident of Malik Muhammad's religious reputation. Although profoundly affected by the teaching of Kabir, and familiarly acquainted with Hindū lore and with the Hindū Yōga philosophy, he was from the first revered as a saint by his Muhammadan co-religionists. He wrote his poem in what was evidently the actual vernacular of his time, tinged slightly with an admixture of a few Persian words and idioms due to his Musalmān pre-directions. It is also due to his religion that he originally wrote it in the Persian character, and hence discarded all the favourite devices of Pandits who tried to make their language correct by spelling vernacular words in the Sanskrit fashion. He spelled each word rigorously as it was pronounced. His work is hence a valuable witness to the actual condition of the vernacular language of the 16th century."<sup>1</sup>

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<sup>1</sup> G. H. Grierson and Mahāmahopādhyāya Sudhā Karan Dvivedī, *Padumāvati*, Vol. I, Introduction, Calcutta, 1911.

He was a disciple of two prominent Sūfis, Sayyid Ashraf Jahāngir and Sayyid Muhr'uddīn,<sup>1</sup> whose praises he sang in his poems calling them as his masters and steersmen. He also poured unqualified praise on Shēr Shāh for his just and peaceful reign, and for his literary patronage. He is one of the three great Muslim poets of Hindi<sup>2</sup> who flourished in India in the 16th century A.D., and helped towards the formation and growth of modern Urdū the lingua franca of India.

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<sup>1</sup> These two in their lifetimes had considerable influence over the people of Upper Hindustān, and belonged to the Chishtiya Nizāmiya order.

<sup>2</sup> The other two being Kabīr of the reign of Sultān Sikandar Lōdī (already described under Bābur), and Rahīm of the reign of Akbar (to be discussed hereafter).

## CHAPTER VI

He met his tragic death at Delhi in 963 A.H., by an accidental fall from the terrace of his library where he often retired in the after-  
Humāyūn's death.      noons to amuse himself with books.

That evening also according to his wont, having examined his bookshelves, he walked on to the terrace to enjoy fresh air. Just when he was descending the staircase the 'mū'azzin' gave a call to prayers, on hearing which he went down on his knees in holy reverence. When the 'azān' was over, he rose supporting himself on a staff which unfortunately slipped upon the marble, and he fell down headlong several steps. He received great injuries in his head and arm, and was removed to his palace insensible. On the fifth day he expired.<sup>1</sup> Thus ended the life of one of the most

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<sup>1</sup> Badāūnī and Abul Fazl have probably used the Turkī work '*Mir'āt ul Mamālik*' of Sīdī 'Alī Reīs who was then personally present at the court and describes the event with almost the same accuracy of detail as do Badāūnī and Abul Fazl, with the following notable differences :

(i) Sīdī 'Alī Reīs omits to say from what part or section of the castle Humāyūn fell ; while Badāūnī and Abul Fazl make it quite clear by stating that the fall occurred from the building known as '*Kitāb Khāna*' (library).

humane monarchs of the Mughal dynasty, a lover of science and literature, and a character nobler than any to be found in the long line of the Mughal kings:

The court poets wrote chronograms<sup>1</sup> each trying to excel the other in poetic grace and plain-tiveness. Of the numerous chronograms the best was of Maulānā Qāsim Kāhī quoted by Jauhar and reproduced on p. 55 *supra*. Elegiac poems were also written

Elegiac  
poems.

- (ii) Sidi 'Alī Rēis makes Humāyūn die on the fourth day of his fall. Cf. the statement :

حکمت اللہک جمعہ کوں اختتام نمازی وقتندہ پادشاہ..... فرہنگ  
کون دار رحمتیں جو، رحمت انتقال ایتدہلر -  
[Mir'at ul Mamalik, p. 55];

while Abul Fazl on the fifth day; and Badā'ūnī on the ninth. Cf. the statement

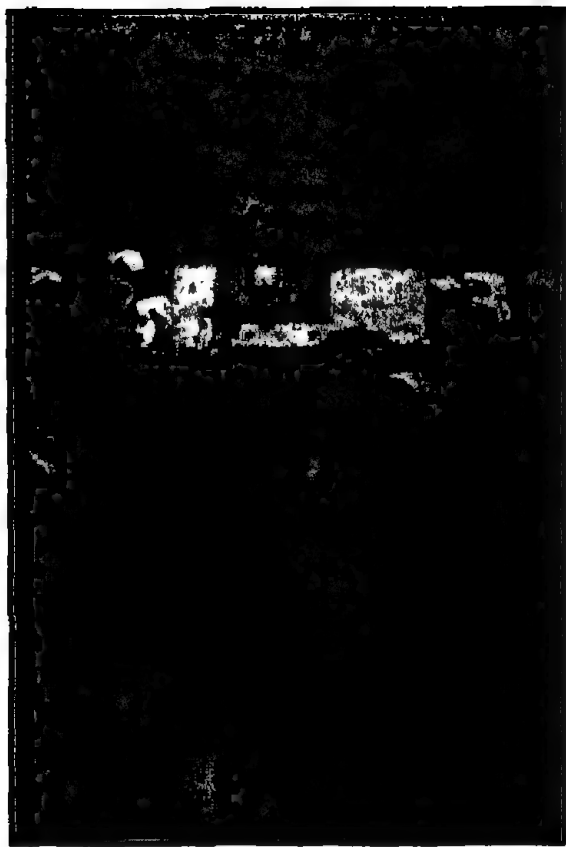
فر تاریخ ہفتم شہر ربیع الاول پادشاہ بر بالائے بام کتابخانہ پر  
آمدند و در حین فرود آمدن پائے ایخان بلغزید و از چند زینہ  
پایہ فلطیفہ بزین آہند و در پانزدہم ماہ مذکور این عالم بیوتا را  
پہرود کردند -

[Badā'ūnī, Vol. I, pp. 465-466]

I suspect that پانزدہم is a misprint for یازدہم If, so, the versions of Badā'ūnī and Abul Fazl tally with Jauhar who, though gives no details, yet declares that the fall took place on the 7th and the death on the 11th.

<sup>1</sup> Cf. Maulānā Hishārī's chronogram :

و اصل حق عد ہمیں پادشاہ  
(Humāyūn Padishāh united with God). Also Cf. Mir  
'Abdul Hai's اے دای پادشاہ من از بام ارتداد  
O alas! my king fell down from the terrace (Akbar  
Nama, Vol. I, p. 368).



HUMĀYŪN'S REMAINS BEING CARRIED TO THE BURIAL GROUND :  
THE YOUNG PRINCE AKBAR ACCOMPANYING THE CORTEGE.

[*Acquired at Lucknow*]





of which the most touching was from the pen of Khwāja Husain Mervi as follows :

اے دل صدائے مرگ ترا ہم شنیدنی ست  
صبح اجل بمطلع عمرت دمیدنی ست  
چوں کل نفس ذائقۃ الموت حکم شد  
میدان یقین کہ شربت مرگت چشیدنی ست  
ایں نام زندگی کہ نہادند مر ترا  
نام ترا بطرف صامت کشیدنی ست  
غره مشو بایں گل بستان زندگی  
بان خزان دریں گل و بستان و زیدنی ست  
از گوش خویشتن شنوی کان فلاں نمائد  
در گوش دیگران خبرت ہم رسیدنی ست

O heart, thou too hast to hear the call of  
death,  
The morn of death is to appear on the hori-  
zon of thy life;  
Since it was ordained ' every soul must taste  
of death,'  
Know for certain that thou hast to taste the  
drink of death;  
This name of life that they gave to thee,  
Is only to draw thy name towards death;  
Do not pride thyself on this rose of the  
garden of life,

The wind of autumn has to blow in this rose  
and the garden ;  
Thou hearest with thine own ears that a  
certain one passed away,  
In the ears of others thy news also has to go.

Humāyūn, unlike his father, was a monarch  
more of literary tendencies than of administrative  
His wit and bent<sup>1</sup> and possessed a keen sense  
humour. of humour hardly surpassed by any

- <sup>1</sup> He was so fond of study that he took his books with him everywhere in his travels. Even in his flight under adverse circumstances he did not suffer to leave behind his library of which he took great care during all his journeys to and from Persia, across the deserts and in the thick of battles against his foes Cf. his inquisitiveness about the same after his party was attacked by Kāmran.

چون کامران میرزا جمعیت و علمای خوب دید دانست که پادشاه  
است بیچارگی حمله کرد و درون قلعه طالبان فرآمد.... حضرت خبر  
از کتابخانه پرسید عرض کردند که سلامت است -

Since Kāmran Mirzā saw a large crowd with banners he thought it was his Majesty and attacked at once, and entered the fort of Tāhقان. His Majesty enquired about the library. They replied that it was quite safe. (Tazkirat ul Wāqī'at B.M. MSS., Add. 16,711. fol. 99a.) Also cf., his delight at receiving books presented to him by a Persian noble at Zankān near Tabriz :

و حسین قلی میرزا برادر احمدشاهی از مشهد بدرود والدة  
و برادران آمده بود که رخصت مکه معظمه حاصل نماید بندگان  
حضرت را ملازمت کرد کتاب چند که داشت پیشکش نمود از  
کتابها آنچه عرضی آمدند گرفتند و تقیه را بار بخشیدند -

other monarch of his line. In his display and appreciation of wit he may be compared to his ancestor Timūr; in his love for science to Ulugh Beg; and in his poetic insight to Jahāngir. A few instances of same are quoted below :

و قرجه خان را شمشیر در گردن کرده آوردند چون  
 بمشعل که نزدیک دربار بود رسید حکم کردند که چون  
 مرد ریش سفید است و هد هم گفته ایم شمشیر از گردن  
 او بردارند..... بعد ازاں حسین قلی سلطان مهر دار  
 این بیت را خواند

جراغی را که این در فرورز

هر آنکو تف زند ریشش بسوزد

و قرجه خان چون ریش دراز داشت این بیت بمثل واقع  
 شد حضرت ازین سخن کمال خوشحالی نمودند -

And they brought Qarjā Khān with sword hung round his neck. When he reached the torch which was near the *Audience Hall*,

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And Hussein Quli Mirzā, brother of Ahmad Sultan, who had come from Mashad to see his mother and brothers to obtain leave for Mecca, interviewed his Majesty, and presented some books which he possessed. Out of these books his Majesty took some which pleased him and gave back the rest.

(*Tārīkh-i-Humāyūn*, I. O. MSS., 223, fol. 3b.)

Also cf., his death by a fall from the terrace of his library to which he repaired in the afternoons for his mental recreation.

<sup>1</sup> Ibid., foll. 36b and 37a.

Humāyūn ordered that as Qarjā Khān was grey-haired and we had also perjured his blood, the sword should be removed from his neck. After this Husain Qulī Sultān, the seal-bearer, recited this verse :

The lamp which is lit by God,  
Whoever puffs at it his beard burns.

And since Qarjā Khān had a long beard this verse came opportune. His Majesty enjoyed this wit in the extreme.

Another instance of his ready wit is to be found in the following :

شیخ علی بیگ بهبود چو بدار را گفت که مبارکبادی  
بحصرت پادشاه رفته بدو بهبود مذکور ..... روان شد  
نظر حصرت برین سوار افتاد پرسیدند که کدام سوار  
اینکه می آید مردم بقیاس عرض کردند که بهبود چو بدار  
باشد حصرت پادشاه بفاول بشارت نیک گرفت و فرمودند  
که انشاءالله بهبود خواهد بود -

Shaikh 'Alī Beg asked Bihbūd Chūbdār to go and congratulate his Majesty. The aforesaid Bihbūd started off. The eye of his Majesty fell on this rider and he asked, " Who is this rider that cometh " ? People by mere guess replied that he might be 'Bihbūd' Chūbdār. His Majesty took this to be a good omen and said, "God be pleased, it would be '*bihbūd*' " (i.e., it would turn out good).

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<sup>1</sup> Tazkirat ul Waqi'at, B.M. MSS., Add 16,711, fol. 48b.

On one occasion Humāyūn composed a ' *qit'a* ' in which he very beautifully played on the word چتر (*chitaur*), and sent it on to Sultān Bahādur Gujarātī :

اے کہ ہستی غنیم شہر چتر  
 کافراں را چطور میگیری  
 ہادشاہی رسید ہر سر تو  
 تو نشستہ چتر میگیری

O thou who art the enemy of the city of  
 Chitaur,

How (*chitaur*) wilt thou capture the un-  
 believers?

A king has reached over thy head,  
 Sitting, art thou taking Chitaur ?

<sup>1</sup> Farišta, Vol. I, p. 399.

Cf., Bahādur Shah's reply :

من کہ ہستم غنیم شہر چتر \* کافراں را بجز میگیرم  
 ہر کہ بکند حمایت چتر \* تو بیی کفر چتر میگیرم

I, who am the enemy of Chitaur,  
 Will capture the infidels by force ,  
 Whoever stands in defence of Chitaur,  
 Thou may'st see how I capture him also.

It may be observed that Bahādur's reply is only a repetition of Humāyūn's wit, and carries no originality or improvement upon the latter.

He was a monarch of great humanity and possessed of very noble traits of character.<sup>1</sup> He was disposed to spend his time more in literary and peaceful concerns than aggression and military tactics on the battlefield.

His gentlest behaviour towards his brothers' through whose undisguised hostility he suffered

<sup>1</sup> Cf. Shāh Tahmāsp's remark about Humāyūn's character on his interceding for the pardon and release of two of his enemies who had poisoned the Shāh's mind against him, and were eventually convicted for the offence :

چوں وقت رسید و خواندند خبرت شاه عالم پناه در تعجب شدند  
و فرمودند که مسعد همایون پادشاه چه حلم دارد این مردم در پی  
آزار و بیهوشی در پیخواهش ایستاده میگرد -

When the letter reached and the Shāh read it, he became astonished and said, "What, clement disposition does Muhammad Humāyūn Pādishāh possess! These people were seeking his injury, but he intercedes for them. [Jauhar, B.M. MSS., Add. 16,711, fol. 79a]

Also cf. his reply to the counsel of one of his officers to take possession of Rāja Māldeo's territory where Humāyūn's party was then taking shelter and had procured plentiful supply of grain and water :

اگر بفرس پادشاهی رو به زمین بدهند من اینچنین کار قبول نمی کنم  
کفران نمی کنم

If they were to give me the kingship of the whole world, I will not commit so foul a deed or be guilty of such ingratitude. [Ibid.]

<sup>2</sup> Cf. his reply to the counsel of his Generalissimo importuning him to kill Kamrān who was in intrigue with Shēr Shāh, and seeking to dispossess Humāyūn of his kingdom :

exile and reverses in his fights with Shēr Shāh, is a glorious chapter in history and a splendid trait in his character. One sublime example of his tender, grateful, and generous nature, is to be found in the munificent reward that he gave to a poor water-carrier who had helped him with a sheep-skin when his horse had slipped from underneath him in crossing the Ganges at Chausa.<sup>1</sup> It is a romantic and almost

برای این دنیا که ناپایدار و زودگذر است و از جان بیگانه نمی گنم . و  
اینچنین کار ناپایدار از من نمی آید

For this perishable world I will not render my brother from life to lifeless, and such unworthy act will not emanate from me. [Ibid., fol. 34b]

<sup>1</sup> Cf the protests of his brothers against this measure, and its extreme inadvisability due to the grave risks involved in compelling his nobles to bow publicly to a menial at a time when danger from Shēr Shāh was threatening :

فرشی آن مقام سقا را بر تخت نشاندند و حکم فرمودند که همه  
امرایان کوروش بفرمان سقا بکنند و مقام بهر کسی هرچه خواهد  
بخشد و منصب بدهد و روز به آن مقام پادشاهی دادند میرزا  
هندال در آن مجلس نه بودند . میرزا کامران نیز نیامدند . . . و  
بعضی گفتند نخواستند که مقام را بپذیرند و رعایتی دیگر بایست  
کرد چه لازم بود که بر تخت نشیند و روی وقت که هر علی نورمحمد  
وسپهسالار این چه کار است که حضرت میکنند

To be brief, his Majesty made the slave water-carrier sit on the throne, and gave order that all the 'Umarā should make obeisance to that slave water-carrier, and the slave might bestow on any one whatever he liked and confer 'mansab.' Till two days his Majesty gave royalty to that

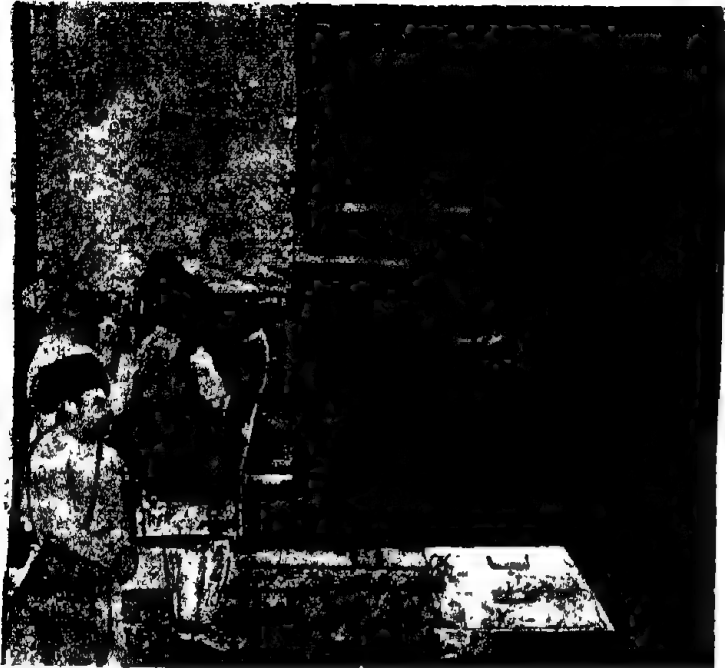


unheard-of instance in modern history that a monarch ever rewarded the services of any of his truest, bravest, or loyalist officers, much less a menial of the rank of a water-carrier, with seating him on the royal throne.

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menial. Mirzā Hindāl was not present in that assembly, and Mirzā Kāmran too did not attend, and sent word to his Majesty saying, "To the slave gifts and other kinds of concessions should be granted. What need is there that he should sit on the throne at a time when Shēr Khān has approached near? What is this work that your Majesty is doing?"

[Gulbadan Begam, Humāyūn Nāma, p. 64.]



THE FAMOUS WATER-CARRIER, *king*, WHO HAD HELPED  
HUMĀYŪN WITH A SHEEP-SKIN, WHILE CROSSING THE  
RIVER AT CHAUSA, APPEARING FOR HIS REWARD  
BEFORE THE EMPEROR, WHO IS SEEN ISSUING  
ORDERS TO HIS SECRETARY.

[Secured through Mr. S M Azim Ansari, B A, Law  
student, 'Allgarh ]

## CHAPTER VII

A great tribute of praise is paid by some Persian and English historians to Shāh Tahmāsp for his

Reception of very noble and generous reception  
Humāyūn by of Humāyūn. Sir John Malcolm, the  
Shāh Tahmāsp. great historian and authority on  
Persian affairs, writes thus :

“The reign of Shāh Tahmāsp owes much of its celebrity to the truly royal and hospitable reception he gave to the  
Sir John Malcolm's Emperor Hoomāyoon, when  
great tribute. that monarch was forced to fly  
from India and take shelter in his dominions.  
The Persians have in all ages boasted of their hospitality and the vanity of every individual is concerned in supporting the pretensions of his country to a superiority over others in the exercise of this national virtue; . . . and we know no example of a distressed monarch being so royally welcomed, so generously treated, and so effectually relieved. All means of the kingdom were called forth to do honour to the royal guest; and they were as liberally furnished to replace him upon his throne. Tahmāsp merited the

praise which his conduct upon this occasion obtained him from distant nations.”<sup>1</sup>

This is an exaggerated, and to an extent erroneous account of the reception and the help given to Humāyūn. It is neither supported by  
 Mis-judg-  
 ment of Sir  
 John. reference to any historical source, nor its validity sufficiently tested. Persian writers also, especially of later date, express such views which similarly are based on no historical data. Some observations from “the artless and transparently truthful narrative of Humāyūn’s personal attendant Jauhar,” are reproduced below:

<sup>1</sup> Sir John Malcolm, *History of Persia*, Vol. I, 508.

NOTE.—The help eventually given by the Shah consisted of several thousand foot and cavalry which dispersed soon after the conquest of Qandhār, with all its treasures surrendered to them. Humāyūn then recruited fresh soldiers with whose help he was able to conquer Cabul, and there studiously busied himself from four to five years in making special preparations for his attack on India. He sent rich presents to all the great chiefs of Qandhār, Samargand, Bukhārā, and other towns, inviting them to join him in his expedition, giving them great hopes for the future. It was to this newly raised army led under his command after five years of his return from Persia that he virtually owes his throne of India. Cf. his ‘*masnawī*’ quoted on p. 18 supra. Also, Cf. Jauhar, fol. 127a :

حضرت پادشاه در پی جلالا سپهر میکردند و اهل عسکرت و شمشیر  
 زنان ملک سمرقند و بخارا و بمشاه اعلام کردند و بعضی را  
 سرفراز فرستادند و نوهتند که اینجانب دغیرت متوجه شدن ملک  
 هندوستان دارد انشاء الله تعالی اگر تشریف آورند هیچ مانع نیست  
 بیایند تا یکبار حکار هندوستان بکنیم تا مشیت چه آرد

علی الصباح حضرت شاه عالمینہ کوچ کردہ در مقام  
 سلطانیه نرد آمدند... حضرت پادشاه  
 سلام رفته بودند کہ چندان التفات  
 بجانب خود ندیدند کلفت خاطر  
 کشیدند... و خود را الزام کردن گرفتند  
 کہ کاشکے نمی آمدیم و از برای مهمانی حضرت پادشاه  
 هیزم جمع کرده بودند کہ حضرت شاه گفته فرستادند  
 کہ اگر در دین ما در آیند در تربیت می باشیم و الا  
 به تمامی اهل مذہب شمارا دریں هیزم آتش دانه خواہیم  
 سوخت حضرت پادشاه گفته فرستادند کہ ما بدین  
 خود قایم مقام هستیم آمدیم و مارا چندان آرزوی پادشاهی  
 ہم نیست و هر چه هست به ارادہ خداے عزوجل است دل  
 خود را باو بسته ایم -

Jauhar's  
 eventful  
 narrative, a  
 most trust-  
 worthy record  
 in existence.

Early in the morning the Shāh (Tahmāsp) having marched, arrived and halted at Sul-tāniyā. His Majesty (Humāyūn) had gone to greet him, but seeing no attention paid to himself was grieved at heart, and began to accuse himself, saying, "Would that I had not not come!" And for the entertainment of his Majesty they had collected some firewood. The Shāh sent a verbal message, saying, "If you enter into our religion we will extend our support, otherwise with all your co-religion-ists we shall burn you alive in this pile of

<sup>1</sup> Ibid., fol 7lb.

wood." His Majesty returned the message, "we are firm in our religion; we came; and we do not entertain much desire even for kingship. And whatever there is, it is with the will of God—the Great, and the High. We have bound our heart to Him."

Humāyūn  
approached by  
Shāh Tahmāsp  
to accept the  
Shi'a faith

Shortly afterwards Humāyūn was approached through a special messenger of the Shāh to accept the Shi'a faith under a similar threat :

قاضي جهان وکیلِ حضرت شاه در ملازمتِ حضرت  
پادشاه آمد عرض کرد که شما تنها نیستید از سبب شما  
قریب هفت صد کس کشته خواهند شد

Qāzī Jahān, the Vakīl of the Shāh, came to his Majesty and said, "You are not alone. On your account about seven hundred people will be put to death."

Apart from this, Shāh Tahmāsp was all the time actually thinking to take Humāyūn's life which

Humāyūn's  
life saved  
through the  
noble inter-  
vention of  
Shāh Tah-  
māsp's daugh-  
ter.

was saved only through a happy accident. The Shāh revealed his secret to his son Bahrām Mirzā, who out of compassion divulged it to his sister through whose tender pleadings the situation was changed, and to whose truly noble spirit Humāyūn owes his life and all his subsequent career :

<sup>1</sup> Ibid, fol 72a.

الغرض يك روز حضرت شاه عالم پناه ما مهرا م میرزا  
 در سخن هلاکیت دشمنان بودند حضرت پادشاه فرمودند  
 ازین سخن میرزا غلبه کلفت کشید و رقت کرد بهمشیر  
 خون این ماحرا ظاهر ساخت که همایون پادشاه از نسل  
 نهم پادشاه بهای خون ده امیدواری تمام آمده و چند  
 مدت گذشته که ما او هم نمک شده ایم درین ولا شاه  
 عالم پناه حکم باطل نمک کردند چون این عقیقه سخن  
 شنید نگردید در آمد که حضرت شاه در خانه آن عقیقه  
 رسد مهرا م میرزا سلام کرد و بدر رفت و حضرت شاه نزل  
 فرمودند و پرسیدند سم گریستن چیست عرض کرد که  
 در روز خون میگیریم بار فرمودند که سلامتی ما نخواهید  
 گفت همیشه در دعای حضرت شاه عالم پناه مشغول فاما  
 سما هر چهار طرف دشمن دارید..... و شنیده میشود که  
 محمد همایون پادشاه پسر و دران آن دارند باید ارساییدن  
 اوچه بدست می آید اگر بر احوال او رحم نکنند و  
 سرورار بهر مایند و امداد او بکاه بیاورند رحمت کنند  
 نا در هر جا که داند درون شاه عالم پناه این کلام شنید  
 در ساعت نسلی شد و گفت تمام امرا یان مصلحت بیخردی  
 خون عرض نمک کردند فاما بهتر ازین نیست که تو  
 میگوئی -

To be brief, one day the Shāh talked with  
 Bahrām Mirzā of the killing of Humāyūn.

<sup>1</sup> Ibid., foll. 76a—76b.

From this speech the Mīrzā being overcome with grief wept, and divulged this affair to his sister saying, "Humāyūn Pādishāh from the progeny of Timūr Pādishāh has come on foot with all hopes, and some period has elapsed since we have eaten the salt together. At this time the Shāh ordered a wrong thing." When this chaste lady heard this speech she burst into tears. In the meantime the Shāh entered her house. Bahrām Mīrzā saluted him and went out. And the Shāh halted and asked what was the reason for her crying. She said, "I weep on my day." The Shāh again said, "Wish our welfare." She said, "I am always busy in my prayer for your Majesty, but you have on all the four sides enemies. And it is heard that Muhammad Humāyūn Pādishāh has a son and brothers. What good should come to hand by torturing him? If you do not take pity on his affairs and exalt and help him, you should bid him farewell, so that whatever place he knows of he may go to." The Shāh listened to this speech and got pacified in that moment, and said, "All the 'Umarā expressed their unwise policies, but there is nothing better than what thou sayest."

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## CHAPTER VIII

During Humāyūn's reign, poets and scholars from all parts of Persia, Turkistān, Bukhārā, and Samarqand, continued to emigrate to

Exodus of  
poets and  
scholars from  
Persia to  
India.

India in larger numbers than before.

Besides those already mentioned, there were many, like Maulānā 'Abdul Bāqī

Sadr Turkistānī, Mir 'Abdul Hai

Bukhārī, Khwāja Hijrī Jāmi, Maulānā Bazmi, Mullā Muhammad Sālih, and Mullā Jān Muhammad, who accompanied Humāyūn on his second entry into Hindūstān.<sup>1</sup> The two popular poets Jāhi Yatmiyān of Bukhārā and Hairatī of Māwarā un Nahr had entered Humāyūn's service at Cābul, and received his favours. Similarly Khwāja Ayyūb from Māwarā un Nahr, Maulānā Nādirī from Samarqand, and Maulānā Junūbī from Badakhshān, all journeyed from their homes to Āgra, and received *mansabs*.

A large majority of scholars, like Mir 'Abdul Latīf Qazwīnī, Maulānā Abul Qāsim

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<sup>1</sup> Bā Yazīd, *Tārīkh i Humāyūn*, I.O., MSS., 223, foll. 72b—76a.

Astrābādī, Shaikh Abul Wajid Farighī Shirāzī, and Shauqī Tabrizī, came actually from the Persian towns and the Safawī court itself which, *de facto*, did not rise to the height of the munificence of the Indian courts in their patronage of Persian prose and poetry.' The last-named, Shauqī Tabrizī, who was

Part played by the Mughal as compared with the Safawī in the uplift of Persian prose and poetry.

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- <sup>1</sup> Poets under the Safawī, were on an average, paid from 20 to 30 'tumans' for their 'qasid' and eulogies of the court. There is one instance discovered of a panegyrist of Shāh 'Abbās, the Great—Shāhī Taklū—who was once weighed in gold for his beautiful poetry, and on his retirement from the Shāh's service got a stipend of 20 'tumans' a month (a sum equal to sixty rupees). Against this solitary instance of Persian munificence, a good many brighter ones of Indian courts may be quoted. Cf.—

- (i) Zuhūrī receiving several elephants loaded with gold and silver and other rich presents for his Sāqī Nama in praise of Burhān Nizām Shāh of Ahmadnagar. [Sar-Kush, Kalimāt ush Shu'ara—account of Zuhūrī.]
- (ii) 'Urfī receiving from the Khān i Khanān 100,000 rupees in reward for a 'qasida' [Ibid., Account of Khān i Khānān.]
- (iii) Hayātī Kāshī was weighed in gold by Jahāngīr for his verses on the style of Khusrāu's Tughlaq Nama. So also, Sa'īdā i Gilānī. [Tuzuk i Jahāngīr. p. 240.]
- (iv) Abū Talīb Kalīm, Sa'īdā i Gilānī, and Bāfiyā, all weighed in gold by Shāh Jahān.
- (v) Maulvī 'Abdul Hakīm Sialkōtī weighed twice in gold.
- (vi) 'Abdul Hamīd Lahorī, author of Shāh Jahān Nama, was similarly weighed in gold, in addition to receiving a large sum in cash, on completion of his history.

an organ of the poetical assemblies arranged by Sām Mirzā, at the Safawī court, had left the Prince's service only to enter Humāyūn's.<sup>1</sup> Similarly Shaikh Abul Wajid Farighī who came from Shirāz, was a pauper, and had not with him even a pair of spare clothes to put on except the one ragged old garment which he had on his body.<sup>2</sup> A good many poets and scholars came after Shāh Tahmāsp, in the reign of Shāh 'Abbās, the Great. The one notable example is that of Masih Ruknā i Kāshī, who is reckoned among the best poets of Persia in his day, and was the chief poet of the court of Shāh 'Abbās. The Shāh not only failed to extend the patronage he deserved, but on one occasion even thought the favour he was showing him was too much for a poet, in consequence of which he left the court and came away to India<sup>3</sup> in the reign of Akbar. This is the age when the liberalities of the Deccan and the

(vii) Qudsī, a most notable instance in the history of Mughal patronage, received in reward for a *qasida* from a rich noble of Shāh Jahān's court, all his estate in landed and movable property, with heaps of gold and silver; and his mouth was filled seven times with precious jewels by Shāh Jahān himself

(viii) Nazirī receiving from *Khān i Khānān* 100,000 rupees cash; and 30,000 gold mohars from Jahāngir.

<sup>1</sup> Oriental Biographical Dictionary, p. 382. Cf. the statement: "He left the service of Sām Mirzā . . . and went with the Emperor Humāyūn."

<sup>2</sup> Badauni, Vol. I, p. 476. Cf. the statement:

از شاعری معلوم غیر از گفته یوستینر با خود نداشت

<sup>3</sup> Lutf 'Alī Bēg Āzar, Ātashkada, p. 339.

Mughal kings in jealous rivalry with each other were attracting, more than they did ever before, the Persian poets and scholars from the remote corners of Persia, and the Western and Central Asia. Not only the Mughal kings but their 'Umarā too, extended an equal patronage to these literate emigrants, who in their turn sang praises of their benefactors in their beautiful poems which resounded in Persia and served as an impetus to others who yet lagged behind. This is one of the main reasons why the literary activities at the Indian courts in the field of Persian literature outweigh those of the Persians in Persia. The elegant poetry written in this and the later periods, and the useful literature produced in the shape of histories, translations from Sanskrit and Hindi works, biographies of poets, and dictionaries of Persian language and idiom, stand a contrast and a marvel to Persia.

Various explanations are offered by Persian writers for the non-appearance of any great poets

Causes of the dearth of notable poets in Persia under the Safawī as put forward by Persian historians

in Persia under the Safawī rule. As a matter of fact both the 16th and the 17th centuries were notably poor in the number and the quality of poets produced in Persia. The chief reason for this lull, as pointed out by Iskandar Munshi—the celebrated historian of

Shāh 'Abbās, the Great, was the change in the mentality of the Shāh and of the people from the panegyric to the religious poetry or Muharram mournings which constitute strophes in praise of the

Martyrs: Imām Hasan, and Imām Husain.<sup>1</sup> The same view is endorsed by subsequent Persian and English chroniclers.\* It is also declared that the panegyrists were not tolerated by the Persian kings, and consequently no poets of note appeared at their court; and even if they did, they were discouraged and no reward was held out to them for their eulogies. The Safawis, we are told, maintained that the person of the Imāms and not that of the kings was worthy of the encomiums of the poets.

While all this may be admitted as a distraction, it cannot at the same time be any real reason for the following considerations: First, that the panegyrists did exist under each of the Safawi kings, and received rewards for their encomiums on the person of the Shāh; and second, that the '*marsiyas*' (or the Muharram mournings) did not and could not in the least stop other kinds of poetry. The production of the former as compared with the latter is only a drop in the ocean. The poet Qāsimī, for instance, was a panegyrist of Shāh Ismā'il, and was rewarded no less for his '*Qasā'id*' than for his other poems, of which, however, none was in praise of

Weakness of  
their conten-  
tion

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<sup>1</sup> The latter is best known by his revered title of "*Sayyid ush Shuhadā*" whose martyrdom at Kerbala is a memorable event in the history of Islām and is the subject of universal mourning.

<sup>2</sup> Cf. Browne, Persian Literature in Modern Times, pp. 172-3.

the Imāms.' The highest reward which he got was for his poem entitled '*Shāh Nāma i Shāh Ismā'īl*' written in imitation of Firdausi's *Shāh Nāma* in extravagant praise of the Shāh. After Shāh Ismā'īl's death, he stayed for some time at the court of Shāh Tahmāsp, and possibly by the latter's desire wrote a similar poem entitled '*Shāh Nāma i Shāh Tahmāsp*' in his praise. In the latter part of his life he repaired to India, being attracted by the liberalities of the Mughal court, and was graciously received by Akbar.

Among the court poets of Shāh Tahmāsp, besides Qāsimī (who came over to India), there were many, of whom Shauqī Tabrizī (who followed suit), Zamīrī, 'Abdī, and Muhtasham Kāshī, were conspicuous. Muhtasham poured unqualified praise on the Shāh, which not only was admitted but justly rewarded by the latter. The Persian biographer, Lutf 'Alī Bēg Azar, describes him as a panegyrist of the Shāh, and a prominent figure among the poets of the Safawī court:

سر آمد شعراے فصاحت شعار آن روزگار و مداح  
شاه طهماسب صفوی است -

\* Cf. his poems :

- (i) *Shāh Nāma i Shāh Ismā'īl*.
- (ii) *Kār Nāma*, a poem on the game of Chaugān, written at the request of the Shāh himself.
- (iii) *Laila wa Majnūn*, dedicated to the Shāh.
- (iv) *Khusrau wa Shirin*, dedicated to Sām Mirzā.

[*Tuhfa i Sāmī*, U. L. C., Or. 648, fol. 28a.]

\* *Atashkada*, p. 331.

He is the head of the eloquent poets of that period, and a panegyrist of Shāh Tahmāsp Safawī.

Some specimens, showing the nature of praises showered by him from time to time on the person of the Shāh, are reproduced below:

شہ گیتی ستان طہماسپ آن کریم رزم او  
تن پیل دمان کا ہد دل شیر زبان لرون  
اگر نفور چین آید بقصد آستان ہوش  
ز چین ابروے دربان آن ہر آستان لرون

The king—conqueror of the world—Tahmāsp,  
is such that from the fear of his battle,  
The body of the fierce elephant diminishes,  
and the heart of the ferocious lion  
shivers ;

If the emperor of China comes with the  
intent to bow at his threshold,  
From the scowl of the porter of that  
threshold, he trembles.

تا بدن دستگاہ جلی باشد  
دست دست خدا یگان باشد

<sup>1</sup> Ibid.

<sup>2</sup> Ibid

NOTE.—This is in poor imitation of Anwarī's famous 'qasīda' in praise of Sultān 'Sanjar,' beginning :

گر دل و دست بجزو کنی باشد \* دل و دست خدا یگان باشد  
ہاے ہلجر کہ کمتر حق عدس \* در جہان پادشہ نعلی باشد

شاه طهماسب آنکه در سپهش  
 همچو سنجر هزار خان باشد  
 آنکه از صدمت عدالت او  
 دزد چاوش کاروان باشد  
 وانکه از هیبت سیاست او  
 گرگ باعی سگ تشبان باشد  
 چون عنان فرس مکنبانی  
 وعشه در حسم اس و جان باشد  
 هم درنگ نو بک زمان در جنگ  
 مهلت صد هزار خان باشد  
 من چنان شمع معی امروز  
 انوری مستفمر آن باشد

Till body be the monopoly of the hand of  
 the soul,

That hand be the hand of the king ;  
 Shāh Tahmāsp is such that in his army,  
 Like Sanjar there are thousand *Khāns* ,  
 He is such that from the dread of his  
 justice,

The thief is the herald of a *Kāravān* ;  
 And he is such that through the fear of his  
 chastisement,  
 The lawless wolf is the dog of a shepherd ;  
 When thou givest motion to the rein of thy  
 steed,

Paralysis overtakes the body of man and  
 genii ;



Thy delay for a moment in battle,  
Is a respite to a hundred thousand lives ;  
I am such a candle, enlightener of meaning,  
That Anwarī seeks light therefrom.

Side by side with this he also wrote his famous '*Haft-band*' in praise of the Imāms. Zamīrī is another who began his career as a poet in Shāh Tahmāsp's reign, and produced volumes of secular poetry in which respect no other poet in the whole of Persia could compete with him.<sup>1</sup> 'Abdī is yet another who carried the palm in his lavishness of praise on Shāh Tahmāsp. Besides the usual '*qasā'id*,' he wrote a long panegyric on the Shāh, entitled '*Būstān i Khī-yal*'<sup>2</sup> (the garden of imagination), also called '*Haftkhrizāna*.' A specimen from same will easily reveal the tendency of the Shāh's taste as also that of the poets at his court :

در مدح سلطان السلاطین حاکمان الخواقین شاه  
طهماسب الصفوی الموسوی الکسیمی جلاله ملکه  
اند -

شهمشاه حکماء دارا سرور  
که هم داج بخش است و هم ملک گیر

<sup>1</sup> Atashkada, p. 243 Cf. the statement.

ضمیری - اسمش کمال الدین حسین در زمان شاه طهماسب صفوی  
دبان بقاءری کشاده و در زمان حیات داد شاعری داده و گویند در  
اصفهان بلکه در ولایت دیگر بکثرت شعر از شاعری نیامده -

<sup>2</sup> Or. 3504, B.M. MSS

<sup>3</sup> Ibid, fol. 8a



The keeper of religion, the emperor  
Shāh Tahmasp.

In the following the poet refers to a '*mansab*' which he got from the Shāh in appreciation of secular poems consisting of '*qasā'id*,' and '*masnawī*,' and '*ghazal*,' all of which proceeded from his pen as a sequel to the Shāh's patronage. In the third verse, in which he observes that his poetry was up till then in abeyance, he emphatically denies that it was due to any sense of shame for writing poetry :

بدیوان اعلیٰ چو بشدافتم<sup>۱</sup>  
مناسب ترین منصبی یافتم  
ازان منصب آورده نماند دست  
بنام عزیزان بدادم شکست  
ولی در نهان بود شعرم شعار  
نبودی ازان نسبتم ننگ و عار  
قصاید ز کلکم برآورد سر  
چو از نخله خشک خرماے تر  
نوشتم نکلک بدایع نگار  
غزلهای زبیده آبدار  
تبع نمودم از اطوار نظم  
چه طور است خوشتر مبارز نظم

When I hurried to the sublime court,  
I got a most suitable '*mansab*' ;

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<sup>1</sup> Ibid., fol. 10b.

'*Qasā'id*' made their head from my pen,  
Like fresh dates from a dry palm-tree ;  
I wrote from my quaint-writing pen,  
Well-tempered glittering *ghazals* ;  
From the styles of poetry I followed,  
What style was more fascinating in the  
market of poetry.

Still more reassuring are the lines addressed to Shāh Tahmāsp, in which the author emphatically declares, as his own reason for the praise of the Shāh, that the panegyric poetry in Persia was still, as it had ever been before, the order of the day :

هر آنکو ز مدح شهر داشت نور  
 جهانگیر شد همچو برخنده هور  
 هر آنکه نبودش بمدح مدار  
 نبودش چنان هم بدهر اعتبار  
 وگر از سخن پروران کهن  
 مهین باب مدح اندر آمد سخن

<sup>1</sup> Ibid., fol 9b.



Which is held more precious than my life ;  
 May take embellishment from the name of a  
 king like thee,  
 My poetry from thy praise attain perfection ;  
 If Sa'di from the name of Bū Bakr Sa'd,  
 Plaited the hair of poetry, the bride ;  
 Now 'Abdi from the name of Shāh Tahmāsp,  
 Pitches the royal tent of speech above  
 the sky.

These outpourings are followed by a fulsome and long drawn out panegyric which would defy any poet. Some by way of specimen are quoted below :—

اگر عنصری زن ز محمود دم  
 بر آورد در ملک معنی علم  
 مرابین که محمود شد عاقبت  
 که کردم جو تو خسرو را صفت  
 نظامی و خاقانی از اخستان  
 اگر باز گفتند صد داستان  
 که بود اخستان شاه سروان زمیں  
 ترا صد جو سروان بود درنگیں  
 اگر گفت خسرو همه سال و ماه  
 مدیم علادین و فیروز شاه  
 کدامی یکے بود از ایشان چنان  
 که یار شدن با تو همدانستان  
 اگر زانکه سلمان دلی داشت شاه  
 بدح او یس جلایر خزان

اویس ار چه شایع جهاندار بود  
 شتر بانیت را سزاوار بود  
 اگر جامی از مدح سلطان حسین  
 سقن را بدر و گهر داد زین  
 ترا کمترین بنده زینسان که هست  
 بود جای سلطان حسینش نشست  
 چو ممدوح من از همه برتر است  
 مرا در سقن رقیبه دیگر است  
 من آنروز گشتم چو خسرو سمر  
 که از جوهر فردن دادم خبر

Similarly Shāh 'Abbās, the Great, had his panegyrists, one of whom, Shāhī Taklū, his favourite poet, was weighed in gold for the following beautiful verse, and received his weight for his reward.

اگر دشمن کشد ساغر و گر دوست  
 بطاق ابرو مستانه اوست

Whether an enemy drinks a cup of wine, or  
 does a friend,  
 Both do so at the arc of his tipsy eye-brow.

At this, other poets showed jealousy, and wrote versified complaints to the Shāh, indirectly challenging the merits of their lucky comrade. The one written by Mullā Lutfī, another panegyrist of the Shāh's court, is well-worth quoting :

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<sup>1</sup> Alam 'Arā i Abbāsī, MSS. dated 1156 A.H., fol 132a.

شاهها ز کرم جهان منور کردی  
 ملک دل عالمه مستقر کردی  
 شاعر که بختاک را برابر شده بود  
 برداشتی و برابر زر کردی

O king, thou hast illumined the world with  
 thy generosity,  
 Thou hast captured the kingdom of the heart  
 of a whole world ;  
 The poet who had become equal to the dust  
 of the path (*i.e.*, whose merits were  
 as low as dust),  
 Thou hast picked him up, and made him  
 equal with gold.

Still more prominent was Hakīm Ruknuddīn, popularly known as Hakīm Ruknā i Kāshī, who composed under the pen-name '*Masīh*' which suggests with his profession as a physician.\* He was a competent poet and wrote over one lac (100,000) of verses according to the estimate of Persian biographers. On one occasion he noticed clear inattention

\* Ibid., fol. 184b.

\* Cf., Shifā'ī, another court-physician and poet of Shah' Abbas, the Great. His real name was Sharāfuddīn, and; *Shifā'ī* was his pen-name which, like '*Masīh*' is appropriately suggestive with his profession. This taste for fine phraseology and choosing homogeneous words was (as is already shown on p 64, *supra*), also prevalent at the Persian court, and was *de facto* brought to India from Persia itself, where, through slackness of poetical market, it did not develop so fully as it did in India under the liberal patronage of the Mughals.



and disregard on the part of Shāh 'Abbās (*vide supra*, p. 151), and consequently left his court for that of the Mughal, with the following verse addressed to the Shāh :

گر فلک يك صبحدم با من گراں باشد سرش  
شام بیرون مبروم چون آفتاب از کشورش

If the sky on a single morn makes its head  
heavy against me,  
That very evening I walk out like the sun  
from its dominion.

He arrived at the Mughal court with his famous contemporary—Hakīm Sadrā of Shirāz—(who subsequently had his title of '*Masihuz Zamān*' conferred upon him by Jahāngir), in the last days of Akbar, and was received by 'Abdurrahīm, *Khān i Khānān*, who took them to the court. Jahāngir mentions them among his state physicians.<sup>1</sup>

About the same time another poet Shakibī Isfahānī left his native town for Āgra to enter the service of the *Khān i Khānān*.<sup>2</sup> Two of his verses from

<sup>1</sup> *Ātashkade*, p. 339. [ This shows the extent of the influence that the Mughal patronage in India exercised on the Persian court, and specially on the minds of its poets. It not only infused in them a spirit of independence but made them actually slight the patronage shown by the Safawī ]

<sup>2</sup> *Tuzuk i Jahāngiri*, p. 19.

<sup>3</sup> It is to be noted that the rewards by *Khān i Khānān* exceeded a lac of rupees. In addition to this, the latter secured for him a permanent *jāgir* from Jahāngir's government.

*Sāqi Nāma* which he wrote in grateful acknowledgment of his master's liberal patronage are worthy of notice :

بیا ساقی آن آب حیوان بده  
 ز سر چشمه خان خانان بده  
 سکندر طلب کرد لیکن نبات  
 که در هند بود او به ظلمت شتافت

Come, o cup-bearer, give me that water of  
 nectar,  
 Give me from the stream of the *Khān i*  
*Khāmān* ;  
 Alexander sought for it but did not get,  
 For it was in India and he went in the region  
 of darkness.

In the face of such strong evidences there remains little doubt that the real cause of this lull in the activities of poets in Persia is not what is so easily explained by a certain class of writers. It surely lies in some other quarter. A Persian poet of the reign of Shāh Tahmāsp wittily points out the reason of this lack, as resulting from the Shāh's attention being paid to calligraphy, painting, and riding, in the following verse :

Real causes  
 of the lull.

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<sup>1</sup> Bayāz-i-Mīrzā Asad Bēg, Turkmān, MSS, dated, Āgra, 8th Safar, 1146 A. H., fol. 76a. [My attention was first drawn to this work by Prof. A. Qavī, Fāni, M. A., of Lucknow University, who also very kindly permitted the use of his copy which I believe is rare.]

بے تکلف خوش ترقی کردہ اند  
کاتب و نقاش و قزوینی و خرم

Without trouble they have made a good  
progress,  
The scribe, the painter, the Qazwinī, and the  
ass.

Another sober and somewhat stronger evidence of the lack of patronage to poets in Persia is to be found in the verse of Lisānī Shirāzī, who was a contemporary of Shāh 'Ismā'īl and Shāh Tahmāsp. On one occasion when he happened to go to Tabriz, he composed a '*qasida*' in praise of Amīr Najm, II, wherein he complained as follows :

مے من صافی و ارباب مروت بے ذوق  
ز من بیغش و صراف سخن نابینا

My wine is pure, but the possessors of  
sympathy are devoid of taste,  
My gold is unalloyed, but the banker of  
speech (judge) is blind.

<sup>1</sup> Prof. Browne (quoting from *Ahsanut Tawārikh*), Persian Literature in Modern Times, A.D. 1500—1924, p. 97

Cf. his remark :

According to the *Ahsanut Tawārikh*, Shāh Tahmāsp was in his youth much interested in calligraphy and painting ; he also liked riding on Egyptian asses, which consequently became fashionable, and were adorned with golden trappings and gold-embroidered saddle-cloths

<sup>2</sup> Bayāz-i-Mīrzā Asad Bēg, fol. 57b, ut supra

The above view finds further support in the utterance of another poet Kausari of the court of Shāh 'Abbās, the Great. While extolling in the usual manner the virtues of the Shāh' in the masnawī entitled 'فرهاد و شیرین' (*Farhād wa Shīrīn*), the poet describes the dull atmosphere obtained in Persia, as compared with India, in the following plain and unmistakable language :

شکایت کم توحهی اهل ایران بارباب معانی<sup>۱</sup>  
 دریں کشور خریدار ستغن نیست  
 کسے سر گرم بازار ستغن نیست  
 ستغن را قدر و مقداری نمافده  
 معانی را خریداری نمافده  
 باشد از اکابر تا اراذل  
 کسے را دل بسوی شعر مایل  
 ز بس باشد ستغن بے قدر و مقدار  
 بود امروز شعر و شاعری عار

<sup>۱</sup> Cf.:

فرد از صفات شاه گیتی ستای شاه عباس غلام الله ملوک و سلطان  
 چو سر افراشت از لعل الهی \* لوائی دولت عباس شاهی  
 جهان را خواب امی آمد بدهد \* بیدار عالمیت شد آرمیده  
 چنان دست ستم شد کوتاه از خلق \* که باعد ظلم زالی آستین دلق  
 بدورانی که باد از چشم بد دور \* ز مادر ظلم می زاید ولی کور  
 [B.M. MSS., Or. 342, fol. 12a.]

<sup>۲</sup> Ibid., foll. 11a and 12a.

[ I am grateful to my friend, Dr. A. M. Nizāmiddīn (Nizām scholar), for having copied these lines for me on my request from the B. M. codex. ]

بیس کز بے خریداری دریں دور  
 چگونه شد بر ارباب سخن جور  
 که در ایران کسی ناید پدیدار  
 که باشد جنس معنی را خریدار  
 در ایران تلخ گشته کام جانم  
 بپاید شد سوز هندوستانم  
 همه طوطی مذاقان شکر خا  
 بملک هند ازان کردند ماوا  
 بر آسم کوثری ابیات خود را  
 شده نازل ز عرش آیات خود را  
 چو قطره جانب عمان فرستم  
 متاع خون بهندستان فرستم  
 که نبود در سخن دانان دوران  
 خریدار سخن جز خان خانان  
 سخن را نیست جز او نکته سنجی  
 جهانرا همچو او آماده گنجی  
 بعالم هیچ کس ز اهل هنر نیست  
 که از دست ستایش بهره ور نیست

Complaint<sup>1</sup> for the inattention of the people of Iran towards the possessors of meaning (i.e., poets) :

<sup>1</sup> His complaint is of special value as proceeding from one who was a favourite of Shāh 'Abbās, and a writer of elegies on the Imāms. Cf.:

In this dominion there is no purchaser of  
speech,  
No one is eagerly busy in the market of  
speech ;  
To speech value and weight remained not,  
Nor for meaning any customer remained ;  
From the greatest to the humblest, there is  
not,  
Any one whose heart is inclined to verse ;  
So much valueless and insignificant has  
become speech,  
That today poetry and the profession of a  
poet are a disgrace ;  
See that owing to want of market in this age,  
What tyranny was practised on the possessors  
of speech ;  
That in Persia no one appears,  
Who is a customer of the commodity of mean-  
ing ;  
In Persia the palate of my soul has become  
bitter,  
Now go I ought towards Hindūstān ;  
All the sugar-eating parrots.

"Mr 'Āqil poetically surnamed 'Kausarī,' was known for his devotion to the Imāms, which won him the favour of Shāh 'Abbās, I." [Rieu, *Catalogue of Persian MSS.* in the B.M., Vol. II, p. 673.]

This emphatically disowns the theory sponsored by later Persian biographers and relied upon by Prof. Browne that the Shah extended patronage exclusively to those who wrote in praise of the Imāms.

Have for this reason made their abode in  
India ;  
Kausari, I am now determined that my verses,  
Which are signs descended from the ninth  
heaven ;  
Like a drop towards the ocean I should send,  
I should send my commodity to India ;  
That there is not among the learned of  
the age,  
A customer of speech except the *Khān i*  
*Khānān* ;  
For discourse there is not a weigher of  
subtle points except he,  
For the world there is none like him a  
ready treasure ;  
In the universe there is none from among  
the possessors of art,  
Who is not profited by the hand of his  
generosity.

This dullness of poetic market in Persia lasted for nearly three centuries, and was a contrast with

Dullness of poetic market in Persia lasted for three centuries.

Dullness of poetic market in Persia lasted for three centuries. India which, through its better appreciation and patronage, attracted all the topmost poets with only a few exceptions like Muhtasham Kāshī and Hakīm Shifā'ī. It was in fact with the appearance of Qajar dynasty, of which Fath 'Alī Shāh was the most conspicuous figure, that the market of poetry in Persia again became brisk. He extended his patronage to poets and himself wrote poetry under the pen-name '*Khāqān*.' This was the age when the Persian nobles and princes likewise extended their

patronage to poets.<sup>1</sup> The result of this appreciation was that the fire of poetic genius of the nation, which had for so long burnt low in poets under sullen despondency, sparkled out once more and lit up the horizon of that country. Simultaneously with it, emigration to India considerably diminished.<sup>2</sup> The most notable poet that Persia in this new era produced was Qā'ānī, who is justly regarded both in India and Persia as the last great poet of Persian language.<sup>3</sup>

<sup>1</sup> Cf.—

- (i) Prince Hasan 'Alī Mirzā "*Shujā' us Saltanat*," Governor of Khurāsān—patronised Qā'ānī, Farūghī, and others
- (ii) Hajī Mirzā Āqāsī, "*Nāib us Saltanat*" Prime Minister of Muhammad Shah—also a patron of poets
- (iii) Mirzā Taqī Khān, better known as "*Amir-i Kabir*" eulogised by Qā'ānī in numerous "*qasā'id*" for his munificent liberalities to poets

<sup>2</sup> Cf other causes :

- (i) Gradual replacement of Persian by Urdu, and its official recognition as the court language under the English.
- (ii) Patronage shown by the Mughal princes and other nobles to Urdu poets

<sup>3</sup> The one prominent figure in modern Persian poetry, which begins roughly from the latter half of the 16th century A.D., is the epoch-making Qā'ānī the Shelley of Persia, as we may call him. No other poet is to be found in the whole range of Persian verse so rich in the vividness of imagery, the exquisite mastery over style, and above all, in the glow and verve of idiom and naturalness of simile and metaphor, as he. Qā'ānī's descriptions are some of the most consummate that exist in the Persian



The chief causes, which appear more likely to be at the root, were : (i) the attention of the Safawī to political, social, and above all, religious reform (which, being of a drastic and fanatical nature, led to a general persecution of the literati in Persia), on the one hand ; and (ii) the patronage shown by the Mughal in India, on the other. The Mughal

Main causes  
which were at  
the root.

language Every line of his displays that fulness of detail and eye for close observation which characterise his writings. His descriptive poems stand out not only in his own composition but in the Persian verse as a whole. His poetry is confined chiefly to *Qasīda*, *Khamsa*, *Qit'a* and *Mutā'ibā*, on topics of love, natural scenery, and praises and satires of kings and dignitaries. A few lines from his *Khamsa* may be quoted here by way of specimen, which specially appeal to every student of *Nature*, a parallel of which is hard to find in the East among poets of Persian language, but is frequently met with in the West in English poets like Tennyson, Shelley, and Wordsworth.

دیدم فرگس بیاض باز چو سیاهاب شد  
 طرؤ سنبل برانغ باز چو از تاب شد  
 آب نسوده چو سیم بار چو سیماب شد  
 باد بهاری بهیست زهوء دی آب شد  
 نیم شب آب بے خبر کون ز بستان فوار  
 باز بر آمد بکوة رایت ابر بهار  
 سچ نور ریخت ستک از زیر کوهسار  
 باز بهوش آمدند مرغ بچیان از دثار  
 ناخته و بوالطبع مصلح و کبک و هزار  
 طوطی و طاووس و بیا سیرا و سرخاب و سار

Court offered a home not only to poets but to scholars of all shades of opinion, including professional men like physicians, calligraphists, and painters. A large number of them, who in Persia refused to accept the Shia faith forced upon them, had to go

The eye of narcissus in the garden shone again as  
bright as quicksilver,  
The forelock of hyacinth in the jungle became again  
full of curl ;  
The frozen water like silver once more melted into  
quicksilver,  
The spring breeze leapt, and the gall-bladder of  
autumn turned into water,  
In the dead of night it took its flight stealthily from  
the garden  
Again, the banner of Spring cloud appeared on the  
summit of the mountain,  
The flood hurled down the stones from the top of the  
hills ;  
Again, the young birds rushed in glee from every nook,  
The dove, the grouse, the quail, the partridge, and the  
nightingale,  
The parrot, the peacock, the duck, the diver, the goose,  
and the crane

into exile. Some went to Turkey, and the Central Asian Provinces, but many came to India, to which they ever afterwards kept on emigrating,

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given by any English poet without hesitation. For example compare one stanza from the *Adonais* of Shelley :

The airs and streams renew their joyous tone ;  
 The ants, the bees, the swallows reappear ;  
 Fresh leaves and flowers deck the dead season's bier ;  
 The amorous birds now pair in every brake,  
 And build their mossy homes in field and brake ;  
 And the green lizard and the golden snake,  
 Like unimprisoned flames, out of their trance awake.

Qā'āni's poetry with its wonderful ease and flow does not appear to belong to the era in which he lived, but exhibits a taste which prevailed in the early and the middle ages. His fidelity to nature combined with the charm of Rūdakī and Zahir, the pathos of Nizāmī, and the vivacity and animation of Farrukhī and Manuchahrī, preponderates in his composition, and in this respect he appears to be a poet more of the 12th and 13th centuries than of the 19th when he actually lived. Even in his figurative indulgence, which is a characteristic of the 17th and 18th century poets, his supremacy over his colleagues is marked in so far as he has kept aloof from the vices rampant in their composition. His artistic display of the language, and his metaphor and simile have a charm and a reality which do not exist in the work of modern poets, and were long displaced by frivolous attempts at word and meaning, and the inordinate figurative touches which had disfigured the fair face of Persian poetry in the later age. In Qā'āni, therefore, we have a revival of the middle and early poetry, and he may be justly said to represent Farrukhī, Manuchahrī, and Zahir in the 19th century.

being attracted by its superior literary support. It is by this process and the force of

Qa'ani's elegies are also famous for their originality of form, and style of address. They are a deviation from the old established path in a more conspicuous form than is exhibited in his panegyric poetry. Some specimen lines from his elegy on Imam Husain are quoted below :

بلورده خون که دهنده چش روز دشب چرا  
 از نم کدام نم نم سلمان کربلا  
 نامی چه بود حسین ز نثراد که از علی  
 ساسی که بود ناطقه جندش که مصطفی  
 چو شد شهید شد یکجا دشب سار به  
 که مادر محرم پنهان نه برده  
 شب گفته شد نه روز چه هنگام وقت ظهر  
 شد از جلو پیونده سوش نی نی از قتا  
 سیراب گفته شد نه کس آیش نداد داد  
 که شعر از چه چشمه ز سر چشمه قتا  
 مظلوم شد شهید بجه دروم داشت نه  
 کارش چه بد هدایه و یارش که بد خدا

What rains ? The blood ; who rains ? The eye ; how ? Day  
 and night ; why ?  
 Out of grief ; what grief ? The grief for the Sultān of  
 Kerbala,  
 What was his name ? Husain ; from whose parentage  
 was he ? From that of 'Ali,  
 Who was his mother ? Fatima ; who was his grand-  
 father ? The Prophet Muhammad.  
 What happened to him ? He suffered martyrdom ;  
 where ? In the desert of Marya,  
 When ? On the 10th of Muharrum ; secretly ? Nay, publicly.

such circumstances, further strengthened by the ties of political and social inter-relations uniting the

Was he killed at night ? Nay, in the day ; what hour ?

At the hour of noon,

Was his head cut off from the front ? Nay, from behind.

Was he killed with his thirst quenched ? No ; did none  
give him water ? Yes, they did,

Who did ? Shīmr ; from what stream ? From the stream  
of death.

Did he fall a martyr to oppression ? Aye ; had he (com-  
mitted) any fault ? None,

What was his mission ? Guidance ; and who was his friend ?

GOD.

"Qā'ānī," says Browne, "is by general consent the most notable poet produced by Persia in the 19th century. He is one of the most melodious of all the Persian poets, and his command of the language is wonderful, but he lacks high aims and noble principles "

The latter remark of the learned critic is mainly due to the allegation that Qā'ānī was of short temper, and his pen did not desist from disparaging those whom he had once praised in his *qasā'id*. In support of this contention Browne quotes one instance of Hājī Mirzā Āqāsī, who, during his supreme Governorship of Khurāsān, was extolled for his piety and justice by Qā'ānī. But when the Mirzā fell from power, having incurred the displeasure of the emperor Muhammad Shāh, and his Ministerial rank and authority passed on to another noble "*Lisān ul Mulk*" Mirzā Taqī Khān, better known as "*Amīr i Kabīr*," Qā'ānī, for reasons not yet fully disclosed, discredited the former and praised the latter thus :

خوشه کامش آب منم خوریم سے بیاد جم  
کہ گفتہ دولت عجم قوی ہو کوشاوا  
ز سہی صدر نامور مہین امیر دادگر  
کو و کشودہ باب و در ز حسن و ز حلاوا

two countries that the court of the Mughal eventually became completely Persianised, and in fact every-

بجاء شامی هفتی نشستند عادلے کئی  
کہ مومنان متکی کنند انتظارها

It is pleasing tonight, O dear, that we drink wine in memory  
of Jamahid,  
Because the empire of Persia has become firm like a chain  
of mountains ;  
Through the efforts of our reputed Minister, the greatest  
Amir and the giver of justice,  
(From whom) the doors and gates of castles and fortresses  
are kept wide open ;  
In place of a cursed tyrant, sat a just and God-fearing person,  
That the pious believers take pride in him.

Qa'āni purged the Persian poetry from that irksome hyperbole and laboured and pedantic style which the later poets, during the last two centuries before him had commonly adopted as their motto. His verses are full of pathos and spontaneous and natural tendencies as opposed to a terse and affected style formed by clever devices, subtleties of figures of speech, and rhymed diction. His distinctive feature of writing, and the reforms he introduced in the art of versification, are summed up as follows :

- (i) Abstention from fatuous and abortive exaggeration in his flight of thought as could be seen in the following lines reproduced here by way of sample :

فرزدگی کہ دم زنی از حرم و احتیاط  
او کو بادبان کند ای کو ننگرا  
غیر از رشائے شاه کہ جوید بجای و دل  
آید بپشم هر در جهانم معقرا  
بادش صو نواں و بد الدیعی ذاتواں  
هرات جوان و حکم رواں یاربره را

thing, language, custom, fashion, food and dress, was adopted after the Persian style and taste.

نصرت قریں و چرخ معین لقمہ هفتش  
 حلسد نہیں و پخت سہیں خصم لاغرا  
 و لک  
 ای مسد تو پختندہ تو از ایر بجلیس  
 دی تیغ تو رخسندہ تو از برق چہچہا  
 گر صاف تو ہر تو پر کورہ بتابد  
 پیکل صمد اندر عوض خار ز غارا  
 یک ملک مار اسد مرا روح بد بیکر  
 یک پیشتہ خار اسد مرا سوی پر اصفا  
 و لک

ازاں عراب کہ گر بیندش کسے شب تار  
 کند نظارہ بظلمات آب حیران را

- (ii) Remarkable felicity of expression and naturalness of his simile and metaphor, as contained in the following lines :

ز خاک رستہ لالہا چو بُندی پیا لہا  
 بیری لالہ زالہا چو ہر خلق ستارہا  
 ز دیوش سخا بہا پر آبہا حبابہا  
 چو حوی تقوہ آبہا رواں در آبہا رہا  
 ہر زلف تابدانہ او بچشم اشکبار من  
 چو چشمہ کہ اند روہنا کنند مارہا  
 ہرختہا ببارد چو اختران بارہ  
 ہی ز پخت یکدگر کشیدہ صف تما رہا  
 لواز سرور یوسفان نخستہ اند قمریان  
 چو قمریان لغز خوان ہر مودیان ستارہا  
 بنظہ رستہ از زمین بطرف جویبارہا  
 و یا گستہ حورصین ز زلف خورشید تارہا  
 ز سنگ اگر ندیدہ چلی جہد ہرارہا  
 پیرگاہ لالہ بیں مہاں لالہ زارہا  
 کہ چون ہزارہ می جہد ز سنگ کورہا رہا

It is a fact, historically true, that the Persian language had not gained so complete a hold on the

- (iii) His pun and figures of speech are more spontaneous, graceful, and dignified in character, than those of his contemporaries who are content merely with the ornate diction and display of words at the sacrifice of good taste. A few instances are quoted below.

کف کرپش ار بس قتاده در یتیم  
 یتیم ساخته پروردگار معاش را  
 ار آهوی سیمیں بستان آهوی زریں  
 تا خانه چو سینو کنی از شاهد و مینا  
 آهوی بگیر این همه کاهو بتو گیرند  
 آهو چه کنی اے همه شیران بتو میدا  
 به نوع انسانی بود مباحثاتش  
 که بر به سایر انواع نوع انسانی را  
 سپهر کوکب صدرا توئی که کوکب تو  
 شکسته کوکب هفت آسمان گردان را

- (iv) Continuity and fulness in his description, with faithful representation of the subject, which is wonderfully attractive and appealing to heart.

ای رفته پئے صید فزائن سوه صحر  
 یار آ بسوی شهر پئے صید دل ما  
 گر تیر زنی بر دل ما زی نه بر آهو  
 در درم نهی در ده ما نه نه بصحر  
 نه شهر کم از دهش و نه ما کمتر از آهو  
 صید دل ماکی اگرست صید تمنا  
 آهوه بیابان نه برد عهد بیابان  
 ما نهم که صیدیم و بقیدیم و شکیم  
 اے آهوه اتسی چه کنی آهوه دهشی  
 دین طرقة که صیدی چه کنی صید تقاضا  
 ماهر تو گریزیم و گریزد تو آهو  
 ار صید تو غافل شده ما صید تو عمدا



Mughal court, nor on the people of Hindūstān, before

آهوه بگیراین همه کا هو بتر گیرند  
 آهو چه کنی ای همه شیران بتو شهیدا  
 چشمی چوبه آهو سب بجرا آهو چشمی  
 مه دردی و سفتنگوی و سخن بوی و سخن سا  
 وله

ماه رخشان آمد اے ترک سخن بر  
 برخیز و مرا صبحه و سجاده نیاور  
 و اسباب طرب را بتر از مجلس بیرون  
 زان پیش که ناکاه تقیای رسد از در  
 دان مصطف فرموده که بارینه ز مجلس  
 پردی بشب عید و نیاوردی دیگر  
 باز آر و بده تاکه بشوانم دو سه سوره  
 غزوان پدر خواهم و آموزش مادر  
 مے خوردن این ماه روانیست که این ماه  
 فرمان خدا دارد و یزلیخ پیمبر  
 در روز حرام است به اجماع و لیکن  
 ندانم توان خورد به شب یکدوسه مافر  
 بیش از دوسه ساعز نتوان خورد که تا صبح  
 بویش رود از کام و عمارش رود از سر  
 یا خورد بدان گونه ببايد که ز مستی  
 تا عام دگر بر نتوان خاصه ز بستر  
 تا خلق نگویند که می خورده فلانی  
 آره چه خبر کس را از راز مستر  
 من منهدم این است و این وجه میمنه  
 دین کار نیاید بجز از مرد توانگر  
 ناچار من و مصطف و سجاده و تسبیح  
 وان دره شبانروزی و آن ذکر مقرر

- (v) His productive, rich, and luxuriant style, with his wonderful command of the language, is more than what could be achieved by any Persian poet during the last two centuries

the advent of Bābur, which is synchronous with the

before him. This is evident from the sweetness inherent in his poetry, and his uses of verbs with their auxiliaries in distinctive and varied meanings, which have acquired the bearing and stamp of idiom. For instance, he uses the verb *افتد* in so many flexible ways and with such clever turns that one cannot but admire his *ijtihad*. The following lines deserve special notice :

اے خواہا وقت کہ از غایت مستیہی سخن  
 همچو سرما زدہ در کم یکبار افتد  
 بے خطا کلام و شاه از همه حال آگاهست  
 می نظواهد کہ ہمیں پردہ ز اسرار افتد  
 ہم خداوند و ہم شاه از همه حال آگاهست  
 ای چہیں رندی و قلہی بسیار افتد  
 چوں بر ابنائے جہاں بار خدا ستار است  
 لاجرم سائے او باید ستار افتد

- (vi) He was a genius, and proficient in three languages, Turkish, French, and Arabic and made a free use of their vocabulary in his poetical composition, more than any other poet of Persia ever did before
- (vii) He uses many redundant words (زوائد) with the air of a *Mujtahid*. Not only stray instances of same are to be met with in his poetry here and there, as is the case with other poets, but that he picks up a word and makes it a regular *دہیف*, e.g. , cf. , his long *qasīda* beginning with :

آمد بہ ہر دم خوش یکے سادہ پیر بر  
 و ز مشک نرو ہشتہ دو گیسو بقر بر

He also invented and introduced *stammering* poems, depicting in words the halting articulations, stops and rapid repetitions of a habitual stammerer. It was a bold step for him to take in the 19th century, which no other poet ventured before him

**Safawi persecution, as it did afterwards.**

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- (viii) The sweetness and melody inherent in his *qasīda* is most remarkable, and presents a new phase in the art of *qasīda-writing*, which originally belonged to *ghazal*.
  - (ix) He widened the scope of Persian poetry by allowing عقبات and admitting obsolete words and new sets of compounds and constructions in his composition, a step which befitted him as an امام or a recognised leader of poets.
  - (x) He is a great force in the field of 19th century Persian literature. His style characterised by freshness of expression, rejuvenation of thought, and naturalness of simile, is unique in the life and literature of Qajar Persia. Nay, the service rendered by him to Persian poetry as a whole, is most remarkable, and stands by itself.
  - (xi) He revived the poetry of the early and the middle age, and combined in his *qasīda* the merits of Rūdakī, Farrukhī, Manuchahrī, Anwarī, and Zāhir, adding to them a charm all his own. He thus raised the standard and dignity of Persian poetry, which had fallen so low in Persia since after the coming away of Abu Talib Kalīm to India, and is regarded as the *last great poet of Persian language*, a position justified by his prolific and many-sided genius.
  - (xii) In prose, his work "کتاب پریشان" written after the manner and style of Sa'di's *Gulistan*, is a reflection and a blot on his good name, and does him no credit as a prose-writer. It is full of scurrilous anecdotes, and reveals his easy life and freedom of thought which he loved so well.
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## CHAPTER IX

He was by nature tender-hearted and was inclined more and more, as he advanced in years, towards

Wave of pessimism in the latter part of his life due to the influence of religious atmosphere obtained in India

Sūfism and renunciation. His growing desire for the company of the devout, and his aversion to this material world, had manifested themselves too clearly on several occasions. His frequent visits to the tombs of saints, and his association with the Sūfis of the time, and taking auguries from the *Diwan* of Hāfiz on important matters of state, domestic, and personal, was for the most part under the influence of the Indian atmosphere during his stay in Hindūstān, which was already a most noted country in the East for spiritual progress and the religious activities of its people. The Persian mysticism, since its very advent in India, had found a warm reception by the religious-minded populace, and this joint working of Muslim thought with the Hindū zeal for devotional practices, aiming at the purification of the soul, had created a spiritual atmosphere, the effects of which no foreigner, however stiff-hearted and indifferent he might be, could escape. Jauhar, Gulbadan Begum, and other contemporary and later historians, have quoted instances of his pessimistic views. The one recorded by Abul Fazl is reproduced as follows :

۱ و اکثر اوقات بر زبان اقدس حضرت جهانبانی  
جنت اشیانی ذکر سفر ملک مقدس میگشت و بر  
عادت پسندیده خویش این معنی را که منافی  
خلاف عالم انتظام است مکروه داشته - مذکور  
مجلس عالی نمی شد در پس و لا تذکر آن  
خوشوقت می گشتند - عما بنا که بر پیشگاه باطن  
غیب دان نقش آن پرنو انداخته بود از انجمله  
روزه تصدیق و بحسب کلام حقیقت ادحام گیتی ستانی  
فردوس مکانی میفرمودند که حضرت فردوس مکانی  
در محفل خود مذکور میفرمودند که ملازم من  
میگفت که هرگاه خواستنان گورستان غرضین بنظر  
در می آید مرا میل مردن می شود و در نلو آن میفرمودند  
که ما چون دهلی و مرارت آنرا مشاهده می کنیم  
سخن او بیان می آید که چه خوش میگفت و در  
همان نزدیکی که متوجه ملک بقا می شوند به بعضی  
از مستعدان خطاب می فرمودند که امروز بعد از فراغ  
عبادت سکری حالتی دست داده بود و ملهم غیبی این  
رباعی بر زبان داد

رباعی

یار بکمال لطف خاصم گردان

واقف بحقایق خواصم گردان

<sup>1</sup> Akbar Nāma, Vol I, p 435 (Mahārāja Patiala edition, Lucknow, 1284 A.H.)

از عقل حفا کار دل افکار شدم  
دیوانه خود خواں و خلاصم گرداں

And often times passed on the holy tongue of the late king (whose abode is in Paradise), the talk of travel to the next world ; and against his old pleasing habit, this talk which is opposed to the orderly government of this world, and which he did not like to be mentioned in his sublime assembly before, he was pleased with its mention in these days. Verily, since on the heart of the secret-knowing king, the effects of such thoughts had already cast their shadows, therefrom the king did one day praise and vouchsafe for the truthful utterance of the late conqueror, *Firdaus-Makāni* (Bābur), saying, that *Firdaus-Makāni* once in his assembly mentioned that a certain servant of his said one day, "Whenever the sleeping Yard of the Cemetery of Ghazni comes into my sight, I am inclined to die." And after this, the king added, "When I see Delhi and its tombs I recollect the speech of the late king—how nice and true he said !" And near about the time when he was to turn his face towards the eternal kingdom, he addressed to some of his attendants, "Today, after the morning prayers, something happened, and the angel of inspiration put this quatrain on my tongue :—

O God, with Thy plentiful grace select me  
for Thy nearness,  
Make me acquainted with the secrets of  
Thy chosen people ;



journey until his reaching Delhī and the conquest of Hindūstān, having abstained from all animal food, sought victory through spiritual attentions, evinced the greatest pleasure today.

Along with his abstinence from the animal food, he also used to take auguries from the *Dīwān* of Hāfiz,<sup>1</sup>

<sup>1</sup> The practice of consulting omens from the *dīwān* of Hāfiz was prevalent in Persia also. The belief of the Persians in *tafāwul* was so great that they gave the names of *Lisān'-ul-Ghaib* (Invisible tongue), and *Tarjumān-ul-Aṣrār* (Interpreter of mysteries), to Hāfiz's *dīwān*. Like the Mughal emperors in India, the Persian royal house also, in spite of their disbelief in the Sunni *tarīqat* and in Sūfis, used to take auguries from the *dīwān* on important private and official matters. The *Latīfa i Ghai-biyya* (a book written by a Persian noble and poet of the town of Dīrāb, printed at Tīhrān in 1304 A. H.) mentions several instances of such auguries drawn from Hāfiz by the Persian kings Cf.—

- (i) Shāh Isma'īl I, the promulgator of the Shi'a faith in Persia, who even went to the length of destroying the tombs of Sūfis, decided to consult Hāfiz's *dīwān* about the destruction of the latter's tomb. The result of this augury was the following verse :

جواز سحر نهاده حایک برآیدم  
یعنی مقام شاهم و سوگند می‌خورم

- (ii) Shāh Tahmāsp one day lost his ring, and consulted Hāfiz which opened at the following verse ;

دلے کے فہم نہایت و جام جم دارد  
ز عاتق کے دے کم شود چه کم دارد



believing in their efficacy, just as the ancient

His taking  
auguries from  
*diwān-i-Hāfiz*  
and his belief  
in their bearing  
fruit: a  
practice pre-  
valent among  
the people of  
Hindūstān,  
and ardently  
followed by  
his successors  
in India.

Romans used to consult Vergil, when they were in doubt as to the proper course of action to be pursued by them. While yet in Cābul, after his return from Persia, he consulted the *diwān* about his success in his impending attack on Hindūstān, to regain his lost kingdom from Shēr Shāh. A detailed account of this augury and his personal faith in its efficacy, is given in the following extract:

ing extract :

عنان عزمیت والا بصوب صواب ممالک هندوستان  
معطوف فرمودند و آن نور به درون آیدنی یعنی حضرت

- (iii) Similarly, Shāh Abbās II, like Humāyūn, once took an augury from Hāfiz's *diwān* regarding the conquest of Azarbāijān, of which the capital is Tabriz. The following verse was the remarkable response :

عواقب و فارسی گزینی بشعر خود حافیه

بیا که نوبت بغداد و وقت تبریز است

- <sup>1</sup>. Ibid, p 409.

NOTE —The difference in the Persian and the Indian method of taking auguries may be noted:—In India, the popular method is to open the *diwān*, after reciting *fātiha* with or without *durūd*, and invoking its blessings on the departed soul of Hāfiz. The first verse of the open page on the right is generally taken as Hāfiz's response to the query. If the answer is not clear, the 7th line of the same page is the next best verse to be counted upon. But if neither gives satisfaction, six further pages are turned, and the first verse of the 7th page is accepted as final.

شاهنشاهی را که که عمر منصوری آنحضرت در آن هنگام سعادت پیرای دوازده سال و هشت ماه بود و عقل کامل آن بزرگ کونین از احاطه احصا افزون مقدمه جیش فتوحات صوری و معدوی ساخته بان های اقبال را بچولان در آوردند و در روز ذوجه عالی بدیوان لسان الغیب تبرک و تفاؤل هستند چون امر عظیم از پرده غیب و جلاباب حفا حلوه ظهور می نماید مندان بشارت از انفس و آفاق هزار زبان بلند آوازه می کردند از انجمله این شاه بیت قدسی عبارت برسر صفحه اولی که سر نوشت پیشانی دولت تواند شد عنوانی مشهور فتم نمود -

شعر حافظ

دولت از مرغ همایون طلب و سایه او  
زانکه نازاغ و زغن شهر همت نبود

اگرچه خرد مندان عالم معامله دانی این کلام  
حقیقت ترجمان را در دولت و نصرت حضرت جهانبانی  
بشارتی شایسته خیال نموده بهکت آرای محفل سعادت

---

In Persia the method of opening the *dīwān* at random is more common, and the condition of reciting *fātiha* is not considered necessary, though *durūd* is generally read simultaneously with opening the book. Some take the first line on which the eye falls, be it on the right or on the left page ; while others consider the first verse of the ode, which begins on the right page, as the proper answer.

شدند اما در میان بارگاه دانش فکروی این نظم  
 بدیع را نوید خلافت کبری و مؤنه سلطنت عظمی  
 حضرت شهنشاهی دریافته در در انتظار طیران علم  
 این طایر قدسی اقامت فرمودند و حضرت جهانبانی  
 اعتصام به عروة الوثقی عنایت الهی و استمساک به  
 حبل المتین بشارت آسمانی نموده با اندکی از مردم  
 که همه هزار کشند بمعاضدت بسیاری از جنود غیبی  
 که بشمار محاسبان عقول ننگجد نهفت فرمودند -

In the above-quoted extract one could see the wonderful effect exercised by the miraculous verse of Hāfiz. Not only it filled the heart of Humāyūn and his generals with hope, but that the confidence it infused was so great that he marched without even adequate preparation with a number less than 3000 foot and cavalry all told,<sup>1</sup> on such a big mission as the re-conquest of Hindūstān.

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<sup>1</sup> This original figure was substantially increased later, and many more joined him on his way to Hindūstān. The warring factions in India, jealous of one another's power, were a great incentive to Humāyūn, who entered the country unopposed, and marched as far as Lahore without facing any great opposition. Other natural factors were the death of Salīm, the powerful Pathān King, and the invitation sent to Humāyūn by the discontented *Umara* of Delhi and Agra to come to Hindūstān and occupy his father's throne. Almost all the tribes of the Pathāns were engaged in the civil war. It was therefore the most opportune moment for Humāyūn to return.

One day, when he was out for hunting in Cābul, he expressed to his nobles the anxiety of his mind to regain his lost throne, and consulted them as to the advisability of leading an attack on India with the meagre men and material he could collect. Those who had lived in India in the heyday of his fortune, and enjoyed the comfort and wealth of the country, offered to consult the old method of divination, viz., to send a courier ahead, who should go and return after taking down the names of the first three persons he meets. The king readily consented to this and sent three horsemen, instead of one, all in the direction of Hindūstān but separate from one another, who were to return immediately after meeting the first person each, and report to him their names individually. The first brought the news that he met a trader named *فرمانی* *fortune*. The other said that he met a traveller by name, *مهراب* *object of the heart*. The third reported that he came across a peasant whose name was *معاذت* *auspiciousness*. The conclusion drawn was that the king should immediately start upon his campaign, unmindful of the number of his army, as success was sure to attend on him. He therefore put himself to this task at once and invited recruits who readily responded to his call under the said belief. Thus in the month of Safar in 962 A.H., he marched from Cābul, and was joined by many veteran soldiers on his way to Hindūstān.

His keen sense of giving justice to the poor against the high-handedness of the officials had led

His reading  
omens in the  
phenomena of  
*Nature*, and  
his belief in  
their symbolic  
truth.

to the invention of *tabl-i-'adl* (or drum of justice), which he had ordered to be placed in the outside corridor of the royal palace.

Invention of *tabl-i-'adl*, a mode of giving justice which was later adopted by his grandson, Jahāngīr, in the form of *zanjir-i-'adl*.

Any one from the highest to the humblest in life could approach him without fear of molestation, - and use that drum to draw the attention of the king in person, towards the tyranny shown to him by any official, enemy, robber, or noble of the court. This mode of giving justice was appreciated and copied by his successors in India, the most notable among whom was his grandson, Jahāngīr. He had a gold chain measuring 30 *zira*<sup>1</sup> in length, with 60 bells, one end of which was tied to the parapet of the royal dome of his fort at Āgra, and the other to a mile-stone fixed on the bank of the Jamuna.<sup>2</sup> Humāyūn's *drum of Justice* is

<sup>1</sup> A Persian yard.

<sup>2</sup> Cf. Jahāngīr's own statement :

بعد از جلوس اولین حکمی که از من صادر گشت بستم زنجیر  
عدل بود که اگر متصدیان مهمات دارالعدالت در داد خواهی و نور  
رسمی ستم رسیدگان و مظلومی احوال و مداخلت و وزند آن مظلومان  
خود را بدین زنجیر رسانیده سلسله جنبان کردند تا صدای آن باعث  
آگاهی گردد - دفع آن برون نهج است - از علقی لایق فرمودم  
زنجیری سازند خواهی سی فراع مختلفه شصت رنگ - وزن آن  
چهارم..... یک سوزی برونکری شاه برج گاه آگره استوار  
ساخته بر دیگر تاقکری دریا بوده بر میل سنگین که نصب شده بود  
مسکون ساختند -

[Tuzuk i Jahāngīr]

described with its details of procedure by Abul Fazl as follows :—

۱ و از مخترعات آنحضرت طبل عدل بود که اگر دادخواهی را با کسی مخالفت می شد یک نوبت چوب هر طبل میزد و اگر تظلم او از عدم وصول علوفه بود دو نوبت آن کار میکرد و اگر ما و جهات او را ظلم غصب کرده بود یا دزد برده سه نوبت طبل را بغلای آورد و اگر با کسی دعوی خون داشته چهار نوبت صدای طبل را بلند گردانید

And from amongst the inventions of his Majesty was the *drum of Justice* to the effect that if any seeker of redress had enmity with any one, he would strike the *drum* with the stick once ; and if he was oppressed for not supplying fodder, he would do this act twice ; and if his articles of subsistence were seized by some tyrant, or carried off by some thief, he would make the *drum* sound thrice ; and if against some one he had a claim for shedding blood (murder of his kinsmen), he would cause the *drum* to sound loud four times.

His generosity and benevolence were great ; and his clemency for his brothers, who proved a constant source of trouble and a menace to the peaceful government of his empire, was extraordinary, and carried beyond

His general character.

<sup>1</sup> Akbar Nama, Vol. I, pp. 434-35. (Maharaja Patiala edition, Lucknow, 1284 A.H.)

the limits of prudence and justice which he owed to the State. He was a lover of learning and a patron of poets and prose-writers of his day. He inherited from his father the poetic genius which is displayed in his *masnawī*, *rubā'ī*, and other metrical compositions. He was unostentatiously religious and his faith in providence was remarkable. In his days of fortune as well as in distress he did not lose the balance of mind, and remained happy in his submission to the will of God. In exile, when he was persuaded to embrace the Shi'a faith, in return for the promised Persian help to reinstate him on his lost throne of Hindūstān, he had uttered the following :

ما بدین خون قایم مقام حسینیم، آمدیم، و ما را  
چندان آرزوی پادشاهی هم نیست و هر چه هست باران  
خداے عزوجل است، دل درون را به او بسته ایم -

We are firm in our religion. We came; and we do not even entertain much desire for kingship. And whatever there is, it is with the will of God, the Great and the High. We have bound our heart to Him.

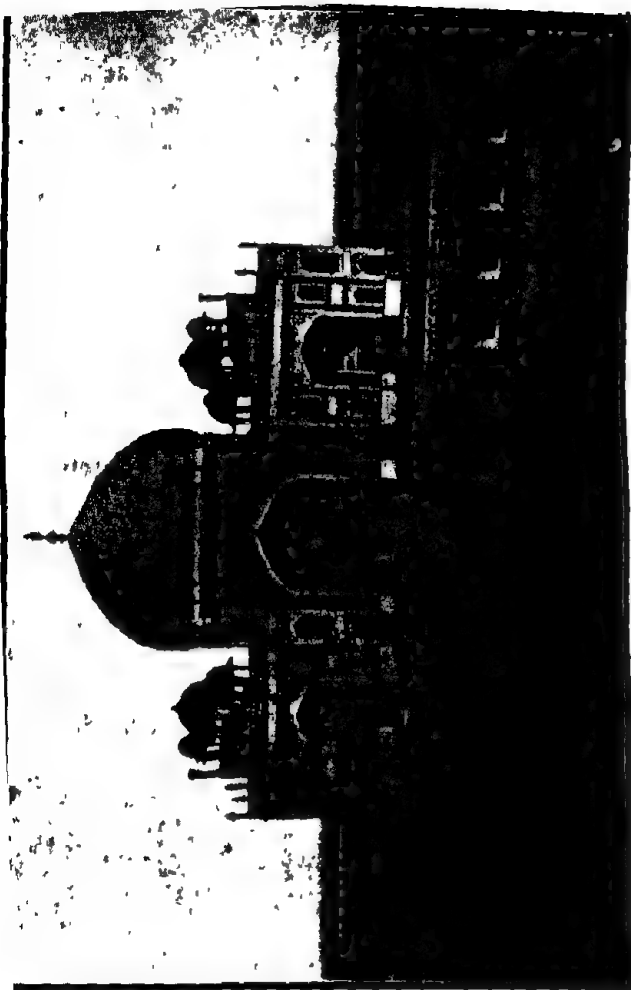
In battle he was valiant, and in peace his forgiving nature never yielded to any strict measures which the times demanded, not so much through weakness of mind as through gentleness and nobility of spirit.

During his flight through the sandy Sindh, when his men were almost dying with thirst, and every one ran mad for water, news arrived of Shēr Shāh's troops' near approach. Humāyūn, at this juncture, ordered all his men, who were in a fit condition, to halt and engage the enemy in battle; while the rest whose condition was sore were directed to move forward to a safe distance with women and children 115 in number. He kept the command of the fighting force directly in his own hands, and rode in front like a warrior giving heart to his tired, unwilling, and ill-equipped men. The enemy, however, did not appear on the scene, and Humāyūn rode back to the female section to communicate the good news of the enemy's non-appearance.

Even in his fall he was great, and showed the same elevation of character as he did when he wore a crown.

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TOMB OF HUMAYUN, OLD DELHI.



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